

Newsletter

Royal Academy of Music

Principal: Lynn Harrell

[No. 8]

APRIL 1994

HARPS OF GOLD

SKAILA KANGA, one of the Academy's harp professors, writes about recent activities

THE AUTUMN TERM of 1993 has seen the fruits of a great deal of hard work by our five harp students - Anne-Sophie Bertrand, Rachel Davies, Catrin Morris-Jones, Emma Ramsdale and Julia Thornton - which culminated in a concert of French harp chamber music given in the Duke's Hall on 29th November last. The programme included works by Ravel, Debussy, Roussel and Saint-Saëns, as well as a new work, *Harps of Gold*, for five harps by Adam Gorb (1992), specially commissioned for this event. The performers excelled themselves and many string and wind players have expressed a wish to delve further into the harp chamber repertoire. The Academy Harp Ensemble also performed *Harps of Gold* and various other ensemble works for the



Left to right - Catrin Morris-Jones, Emma Ramsdale, Anne-Sophie Bertrand, Julia Thornton and Rachel Davies

UK Harp Association and also participated in the Cornelius Cardew Composition Competition, performing six new works, including *Sky High Blue* by Lynne Plowman, played by Anne-Sophie Bertrand (harp) and Chris Redgate (oboe), which won third prize (first prize was won by composition department student Shinuh Lee). Our students' involvement made such an impression on the organisers that they intend to arrange a workshop day totally devoted to composers' greater understanding of the harp, as well as wishing to involve other student instrumentalists in future competitions. Plans for forthcoming events include further concerts by the harp ensemble, a harp workshop for the composition faculty of the RAM and another chamber music concert next autumn term to include a new commission for harp and ensemble. We are determined to enrich our repertoire with the talent we have amongst us.

Making Tracks

THE ACADEMY is pleased to announce the £30,000 sponsorship by THORN EMI of its new recording studio - the first such collaboration between a major British music company and the RAM. The studio, with its multi-track digital facilities and state-of-the-art equipment, was officially inaugurated on 17th January when Cliff Masterson, an award-winning singer/composer in his third year, accompanied himself on the piano with a string quartet (Giles Broadbent, Ralph Broadbent, Bruce White and Nicola Baxter) in a recording of his new song. The studio will be used primarily by students on the Academy's full-time Commercial Music course, the only one of its kind in the country (part of the Academy's unique four year BMus Performance course). However, all Academy students will be able to use the studio during their coursework, to prepare tapes and CDs for auditions, and to gain experience of an environment in which they will find themselves at some stage in their careers.



Composer Michael Kamen (right) talks to (left to right) Ralph Broadbent, Harry Peat, Cliff Masterson and Jim Doheny

Photo Rita Castle

Comings and Goings

Principal Lynn Harrell undertook an eight-city tour of Italy with the Padua Chamber Orchestra and Academy student soloists Kenta Matsumi (viola) and Ken Aiso (violin). Lynn Harrell also gave one of the BBC *Young Musician of the Year* masterclasses in the Duke's Hall, which was televised on BBC TV on 28th March. Others in this series were given in the Duke's Hall by Evelyn Glennie (percussion, 1985) and Jean-Bernard Pommier (piano).

Recent visitors to the Academy have included John Floore, trumpeter and principal of the Rotterdam Conservatoire of Music, Christine Béroff (director of communications) and Sabine Drihlon (assistant in the international office) from the Paris Conservatoire, and Alexandros Myrat, new principal of the Nakas Conservatoire in Athens, with a planned visit from Mr Andres Pung of the Tallin Conservatoire in Estonia. Sonny Peterson, organist of St Katarina, Stockholm, visited to inspect the Van der Heuvel organ, as they, too, have ordered one from the makers.

Managing Director Patrick Maddams and orchestral manager Clare Lane attended the Association of British Orchestras Conference in January.

Kuwaiti music link

A work entitled *Liberation* by Kuwaiti composer (and Ambassador to Indonesia) Ali Zakaria Al-Ansari was performed by the Symphony Orchestra on 20th January. Guests included the Kuwaiti Ambassador to London, Mr Khaled Al-Duwaissan. A generous gift was received at the end of January.

Good economics

In January Patrick Maddams was given an international business award by the World Economic Forum for his work at the Academy and formerly at Dunlop Textiles where he led the team which revived this ailing British company. Other recipients from the music world included Bob Geldof, Jean-Michel Jarre and Pierre Berge, President of the Paris Opera.

Academic computing

Another first! Academy students are shortly to gain the use of a suite of Apple Macintosh computers, laser printers, a scanner and MIDI keyboards. Room 516 will be the place to go to type your essays, learn how to access research databases and use music notation software etc. Both third- and fourth-year BMus students will devote periods to word processing, database manipulation and other aspects of academic computing.

New Year Honours

Congratulations to composer Howard Blake (1960) and professor of violin Erich Gruenberg, who were awarded OBEs in the New Year Honours, and to former head of the Opera and Advanced Courses, John Streets (1954), awarded the MBE.

Copy Right

The Academy's instrument custodian David Rattray's latest violin - a copy of the Academy's *Habeneck* Stradivarius, c.1734 - has been purchased by the Hungarian-born virtuoso Zoltan Takacs. Takacs, leader of the Finnish Radio Orchestra, heard the Stradivarius being played by Christopher Warren-Green (1975) in Finland, and shortly afterwards commissioned a copy to be made. He is planning to record with it in the near future.



Instrument Custodian David Rattray
Photo Tomas Jaski Ltd

Benjamin J Dale

Thank you to Mrs Margit Dale, widow of composer and former warden Benjamin J Dale, who died 50 years ago after conducting a rehearsal of his work, *The Flowing Tide*, at the Royal Albert Hall. Mrs Dale has kindly donated a beautiful photographic portrait of her late husband, which has been framed and is hanging in the office of the Vice-Principal, Dr Peter James.

Thank you to ...

Emma Chesters and Maria Bota at the London Symphony Orchestra, Rob MacPherson and the London Philharmonic, Chris Denton from the Philharmonia, the City of Birmingham Symphony Orchestra, St John's Smith Square, the Nash Ensemble and everyone else for their kind offers to Academy students of free or reduced price tickets for concerts. This is a much valued and appreciated service. The new contact in the RAM for ticket offers is Pandora Davies in the Development Office, Room G9

Gifts

Following a social visit and tour of the Academy, the Friends of Sadler's Wells have kindly presented some batons formerly belonging to Dame Ethel Smyth. They are now on display in the Henry Wood Room.

A pencil sketch of composer Alan Bush was presented by the artist, Mr Robert Priseman.

New Rooms

The Academy has taken possession of the ground, fourth and fifth floors of the building on the corner diagonally opposite, on the corner of Marylebone Road and Marylebone High Street. These three floors have been leased initially for a two-year period and will be used for academic teaching and also for some much-needed practising facilities, which should free some space in the Academy.

WANTED

Janet Snowman would like to purchase a second-hand copy of *The New Grove Dictionary of Music and Musicians* for use in the Music Box office (any used donated copy would be more than welcome!). The age does not matter. Please telephone me directly on 071 873 7335 (or at home on 081 340 2913 after hours). Also, if anyone has any copies of the RAM Magazines prior to 1972 (particularly 19th and early 20th century copies) I would also be grateful for these for reference purposes.

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Royal Academy of Music

Thank you to John Dickinson for their continuing support of envelopes for our termly mailings

Library Update

The Royal Academy of Music has installed the UNICORN Collection Management System, run on a Dell System 466SE EISA tower with SCO UNIX. UNICORN software offers standard cataloguing, circulation and acquisition controls plus full text retrieval on-line public access catalogue (OPACs) allowing searching by performer, instrument combinations, duration, thematic catalogues and opus numbers, and full collation details. The Library plans to make the network available to academic and administrative offices throughout the Academy. There are approximately 100,000 items, including books, music, sound recordings and an important collection of manuscripts and early printed editions, many unique, within the collection. Robert Balchin and Michael Chapman, specialist cataloguers, have been working on the collection since 1993, and the entire stock was barcoded over last summer's vacation by student workers, following a complete stock revision carried out over the past year. Further inquiries to Katharine Hogg, Librarian, on 071 873 7323.

The Library has recently received a bequest of around 200 scores from the library of Charles Strafford, HonARAM. They include a set of the *Neue Bach Ausgabe*, miniature scores, Boyce's *Cathedral Music* and Clarke's *Beauties of Handel*.

Katharine Hogg also reports that music librarians across the country are collecting music to send to Albania in a lorry departing in April to visit the music libraries and music schools of that country. Also, if you would like to donate any music or sound recordings to Albania, or to an appeal for music for the conservatoire in the Lebanon which has been destroyed, please contact her directly.



Librarian Katharine Hogg (centre) with Dr Timothy Bowers (left) and assistant librarian Rosalind Cyphus (right)
Photo Janet Snowman

VIOLINIST HELEN BOME is a member of the Hellier String Quartet, who have just completed their time as Quartet-in-Residence at Aldeburgh, and also recently spent a period at the Banff Centre for the Performing Arts



Members of the Hellier String Quartet (Harriet Rayfield and Helen Bome, violins, Rosalyn Cabot, viola, Helen Edgar, cello), at a performance at the British Embassy in Paris attended by Her Royal Highness The Princess of Wales

O, CANADA

How nice it was to come back to a grey, wet England! However, I think the three months at Banff were the best three of my life, with every day giving me a new experience. Of course, the most wonderful thing was that everything was there for us and we could 'do' music from the moment we got up until the next morning (not that anyone was that crazy!).

After five years in a major city it was refreshing to be in one of the most beautiful places imaginable, with breathtaking scenery everywhere you looked. We took advantage of the lovely weather in the first few weeks and went out each weekend to places like Lake Louise, Emerald Lake and Sulphur Mountain, with its natural hot sulphur pools.

There were some 30 participants in the music programme, with ages ranging from 20-42 and from countries including England, France, Italy, Canada, USA, Sweden, Denmark. We met Antigoni Goni, a classical guitarist from Greece who was at the Academy a few years ago and is now living in New York. The group was a very friendly one - in fact, the director said it was the best one they had ever had, with one of the highest musical standards. We did about four concerts each week and they were booked up very quickly, with a reserve list. As well as doing quartet work, we all took part in other projects, such as a piece by David Bedford (1961), Brandenburg No 3 with Paul Coletti, violin duets, solo sonatas and *Carnival of the Animals*!

The only mishap was my disagreement with a ski-pole, and I'm afraid it won! We went on an organised cross-country skiing trip with a guide and teachers. My left thumb got caught in the loop of the ski pole as I fell, and as a result I ended up in Banff Hospital having it X-rayed. The doctor told me that the ligament was very strong, probably from playing the violin, and it had survived the wrench. Thankfully I had good insurance with full ski cover. I was referred to a hand specialist who had just moved to Banff from New York City.

Banff certainly lived up to everything I had heard about it, and we had a wonderful time. The Centre, like many places, is facing cuts in its budget, but I hope that many other people will be able to experience the place, the facilities and the friendships I did.

DOUBLE ACT

DUO-PIANIST RICHARD MARKHAM
has been on the road

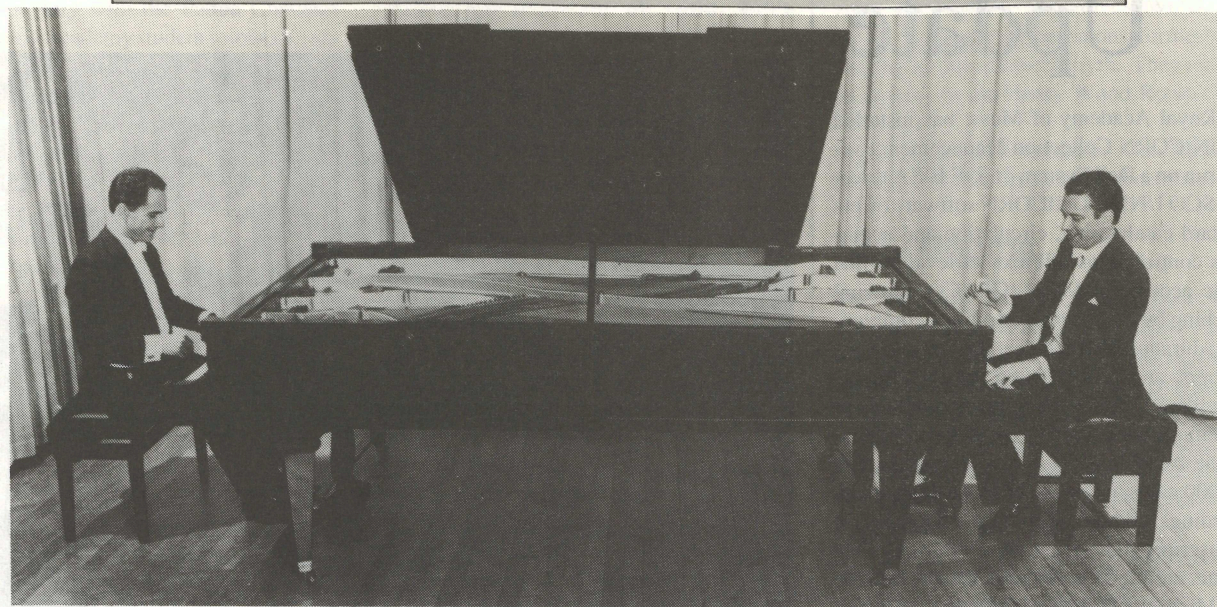


Photo Julian Eastern

Readers of the Newsletter may remember an article about the Pleyel double piano owned in Northern Ireland by Elizabeth Bicker (née Bullock, 1964). It was as a result of being invited to play her instrument in a BBC TV programme that Richard Markham (1973) and his piano duo-partner David Nettle (now one of Europe's leading piano duos) began the search for their own Double Piano.

The Double Piano was the rather extravagant whim of the Parisian firm of Pleyel, whose instruments were the favourites of composer/pianists such as Chopin, Grieg, Debussy, Saint-Saëns and Stravinsky. The company's success enabled them to experiment, resulting in the 1895 Double Piano and later in their version of the Pianola. The Double can be best described as two overstrung pianos in one rectangular case (measuring 5 ft - the normal keyboard width - by 9 ft 7 inches) with a keyboard at each end, a combined sound-board and one large lid to reflect the sound of both pianos to the audience.

A very small number of Double Pianos were manufactured, between 1895 and 1925; Nettle and Markham's comes from the early 1920s and was one of the last to be made. It is therefore very much a modern piano, and the same age as the two Steinways in their London studio. It was bought from a private owner in Paris, and had originally been in the Théâtre du Chatelet in Paris. It is thought that this particular model was used in the first Paris performances of Stravinsky's *Les Noces*, at both the Gaieté Lyrique and the private 'preview' in the salon of the Princesse Edmond de Polignac. (Incidentally, Nettle and Markham, along with Dame Moura Lympany (1930s), are among the few British artists to have given recitals in her salon.)

"We tried the piano out in three concerts with the Manchester Camerata, in the Mozart and Poulenc concertos, and it passed with flying colours. We transported it in a trailer behind our Mercedes, and this is how we shall take it on tour in the future. At each venue six men were ready to move it (under our supervision) onto the stage. We are now ready to tour it in Europe too, as it will be just as easy to drive the trailer onto the ferry or through the tunnel!

Last year was a great one for crossing the Atlantic. Although we have played in the USA on a number of occasions, we are now with Columbia Artists and have begun to do much more extensive tours. After a visit to New York in October, to play at the Community Concerts Conference and to make arrangements for the tour, we

returned ten days later, hired a small truck, picked up two Steinway Concert Grands from Steinway Hall on West 57th Street and drove for nearly 5000 miles, giving concerts in Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas! A fantastic experience, once again reinforcing our opinion that the only way to enjoy travelling is to go by road (or sea!). We were, however, nearly arrested in Nebraska. In Hastings we had arrived at our motel the night before the concert and had gone to sleep early, only to be awakened at 11.30pm by a loud knock at the door. Five or six burly members of the Sherriff's Department were inquiring why our truck was overdue. They had put through a check and, although the hire office in NYC had told them that we were on tour with two pianos for over three weeks, they just didn't believe it, and were convinced we had a truck full of marijuana plants! A quick inspection revealed that we had, of course, got two pianos in the back, unlikely as it seemed to them, and the audience was much amused when we told them about it the following evening.

In June last year we recorded Sir Malcolm Arnold's *Concerto for Piano Duet and Strings*, in the presence of the composer, and also spent three days recording *Nettle & Markham in France*, which will be released late in 1994. *Nettle & Markham in England* was released in the summer with very enthusiastic reviews, and so many people have loved the juxtaposing of 25 English pieces of various styles. We are delighted to say that we now have cassettes available here of our *Scenes from West Side Story*, and the CD (originally on EMI) will be re-released as *Nettle & Markham in America*, this month, at first in the USA and then the rest of the world."

Thank you once again to former student **Desmond Fenton (1949)** who has made a third donation towards the cost of producing this Newsletter. We are most grateful. If anyone would like to advertise in the Newsletter or the RAM Magazine, please telephone Peter Shellard, Director of Development, who will provide further details - 071 873 7373

Did they or didn't they?

JEREMY BLANDFORD
(1965) wrote some months
ago from Norway with
a few thoughts

Several friends in Britain have cheekily suggested that in moving to Lofoten I have taken early retirement or, at any rate, have opted for a quieter life. Though there is less pressure than in the UK, such notions are very wide of the mark. Apart from the normal round of organist's duties, free time is rapidly absorbed in trying to keep abreast of a variety of performing, compositional and scholarly projects. In winter 1992, for example, I spent many hours producing a paper, somewhat loftily entitled *Organic Music for the Organ: Aspects of J S Bach's Achievement in his Absolute Organ Works*, which was delivered to a gathering of organists in Oslo last March. While not claiming any great originality, I can assert that the discipline of addressing an informed audience is an excellent incentive to sorting out ideas, concentrating arguments and exorcising obsessions from one's system. There is also the alarming discovery that a series of lectures or a whole book would be necessary to discharge properly all the ideas.

It would appear from the April 1993 Newsletter that the appeal in the previous issue for contributions about composers who met sticky ends has fallen upon deaf ears. Perhaps this is a healthy state of affairs indicating that RAM staff, students and alumni are more concerned with the living than with the macabre, and do not suffer from necrophiliac tendencies! At the risk of being thought argumentative, I challenge the implicit premise that an unusually large number of composers has died in unusual circumstances. Most, even larger-than-life characters such as Paganini, Berlioz, Liszt, Satie (apart from the mystery of the unopened parcels of frock-coats) and Poulenc, who might have been expected to have succumbed to the temptation of orchestrating a personal grand finale, have had the good sense or fortune to meet death unremarkably.

Nonetheless it is fascinating to examine the circumstances of those who did meet sticky ends: the fatal accidents suffered by Lully, Franck, Alkan, Berg and Seiber; the suicides of Jeremiah Clarke and Philip Heseltine/Peter Warlock, and the possible one of Tchaikovsky; the murder of Stradella and the case of Gesualdo, who got away with murder; the deaths on military service of William Lawes, George Butterworth, Jeha Alain and, to all intents and purposes, of Ivor Gurney; the innocent victim of war, Alban Berg (surely there must be others) and the political

prisoner Francis Tregian who, if not much of a composer himself, occupies an important place in musical history. The ground could be widened to include the terminal illnesses of Purcell, Mozart, Schubert, Schumann, Wolf, Wagner, Smetana, Delius and Joplin, thus variously providing tales of sensationalism, scientific mystery and sexual activity for which a heavy price was paid. The sad examples of Thomas Linley, George Frederick Pinto, Julius Reubke and Lili Boulanger, all beings of enormous potential who were snuffed out in their 20s before their careers had had time to develop, also merit investigation. Finally, on a less macabre note, there is the outstanding achievement of Percy Grainger, the first dead person to perform at the Proms!

I am beginning the research now, but I have an uncanny suspicion that to do a proper job the result will be more of a book than a few inches of column in the Academy Newsletter...

Stop, Look, Listen and Join In

THE CENTRE FOR ADVANCED PERFORMANCE STUDIES (jointly established by King's College London and the RAM), held its inaugural CAPS *Encounter* on 17th February - a round-table presentation entitled *Should there be positive action as regards gender in music?* The discussion was led by Ruth Byrchmore and George Biddlecombe, and speakers were violinist and early music specialist Monica Huggett (1974), composer and professor at KCL Nicola LeFanu and Rhian Samuel, composer and co-editor, *Grove Dictionary of Women Composers* (and head of the music department at Reading University).

BMus Dean Jonathan Freeman-Attwood gave the second *Encounter* speaking on Bruckner's Symphony No 1 on 10th March. More events are in the pipeline, so watch the next *Diary of Events* for details.

MASTERCLASSES



James Blades
Photo Rita Castle



Henry Górecki (centre) with composition faculty students and professor of composition, Melanie Daiken (right) Photo Rita Castle

PERCUSSIONIST and former professor James Blades gave one of a number of masterclasses at the RAM over the past couple of months. Others were given by pianists Tamás Vásáry, Andras Schiff and Joanna MacGregor, viola player Rivka Golani, the Australian String Quartet (assisted by the Commonwealth Government through the Australia Council), saxophonist Marcus Weiss, and a visit was made by composer Henryk Górecki.

SPECIAL OFFER TO READERS

DUTTON LABORATORIES are pleased to announce the reissue of recordings by Sir Henry Wood to coincide with the Centenary of the BBC Promenade concerts.

These include *PROM FAVOURITES* (including *Fantasia on British Sea Songs*, *Pomp and Circumstance* etc) CDAX 8008 £7.99 (RRP £9.99) and *THE BEST OF HENRY J WOOD*. The Columbia and Decca recordings. Two (2) x CDX2002 RCD) £14.99 (RRP £19.99)

These are being made available at a special price to readers of the RAM Newsletter and Dutton Laboratories will make a donation of the price difference to the RAM Library. So please take advantage of this by filling in the form below and sending it directly to the Librarian with your cheque made out to the *Royal Academy of Music*.

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And all that JAZZ

Graham Collier, artistic director of Jazz, gives a progress report

The Jazz Programme has now completed its first full four-year cycle, with 28 students in the BMus course and two on the Advanced Course. Last September's intake has once again raised the standards, and has acted as a continuing spur to the more senior students.

During the academic year 1992-3 the course continued its policy of exposing the student to many influences. The Big Band played music from the full jazz spectrum and had guests as diverse as Alan Ganley, Alan Cohen (1956), Chris Kibble and American Rex Cadwallader. They also played a special Charles Mingus tribute, conducted by Hugh Fraser, and made part of our first CD, of which more later. At the very end of the year, a very successful series of annual recitals - student compositions and arrangements started to emerge for the Big Band, and these will hopefully now be joined by other student writing.

Other guests included the American trumpeter Terence Blanchard, the Russian trumpeter now living in America, Valery Pomeranov, as well as Brian Priestley (who was involved in our Tribute to Charles Mingus). The Irish bassist Ronan Guilfoyle, with his fascinating ideas on rhythm, gave a presentation as well as a concert with his trio. Indian musician Darimbah Singh and Brazilian Bosco De Olivera gave workshops in their respective ethnic music areas. These expressed a fast-growing interest among students in music which are outside the main jazz tradition but which can be successfully incorporated into jazz. This broader view of jazz is increasingly becoming part of our thinking in all areas of the curriculum.

Concerts were given in the RAM - including one as part of the Academy's tribute to its past students which included music by John Dankworth (1946), Henry Lowther (1960), Mike Mower (1980) and Alan Cohen. There were also concerts outside in the Barbican foyer, at Guildford University, the *Hand and Spear* and Dorking Concert Halls. Students also continue to work outside, with one student group already playing at the *Tenor Clef*. Outsiders like Julian Joseph have continued to be impressed by the attitude and high musical standards of our students. On a recent International Association of Schools of Jazz meeting in Graz, Austria, I was told more than once that our students were among the best there (and the competition, if I dare call it that, came from New York and Boston, as well as from many European schools much longer established than we are).

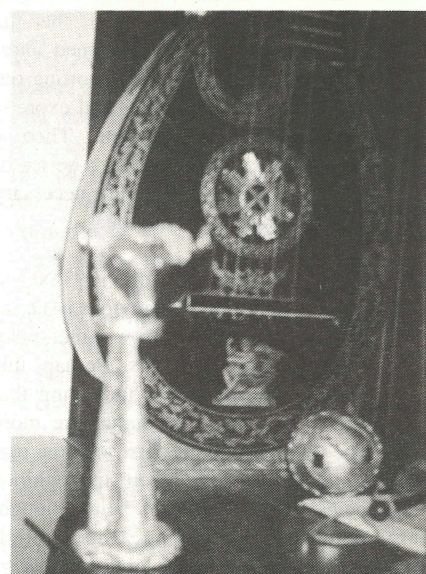
In April we recorded, in half a day, around 35

minutes of Big Band music for the first jazz course CD which will shortly be completed by small group originals by students. Our guest with the Big Band on the CD, Hugh Fraser, is a long time colleague and a very fine trombonist, pianist and writer.

We have also been generously treated by Mr Frederick Archer, who has now added a third jazz prize to the two he has funded for many years. And Mike Abrams, a personal friend, has offered funding for a composition prize as well as a generous figure to meet the needs outside the Academy's resources.

ACADEMY AWARDS

It's the Real Thing!



The real 'Academy Award'
(pictured next to a beautiful
harp-lute of c1810)

Photo: Janet Snowman

Despite wholesale droppings-out of the promised acts for the *Rambunctious Christmas Show* and the resultant woefully-under-rehearsals, a packed theatre roared its enjoyment at the first attempt at a fun-and-games RAM presentation for ten years. Of particular delight was the Nativity Play and the RAM Awards ((see above)), one of a batch of golden RAMs awarded possibly for the first time in Academy history for a number of unmentionable efforts around the building by staff and students. A huge thank you to James Rich, husband of Viv Rich (assistant to Kimberly Marshall) for his fine artistic efforts with plaster of Paris, various shades of gold paint and ingenious wiring of the horns. Next stop for James must be a production of *Aida*!

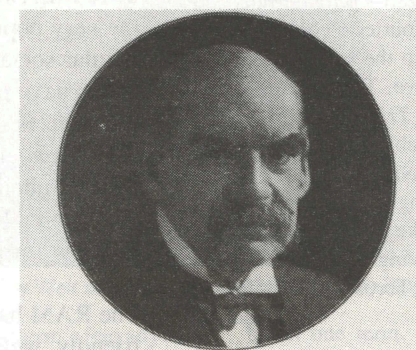
History Corner

Our Pupils - *Their peculiarities*

FREDERICK CORDER was the Curator at the RAM from 1889 until his retirement in 1924. The following paragraphs are abridged from his 'alternative' manuscript version of the Centenary Celebration Souvenir Brochure, which came to light within the Academy a couple of months ago. It was written in 1922 and contains much material not previously published. Thank you to Fellow and former professor GUY JONSON (whom colleagues and friends will be delighted to know celebrated his 80th birthday last November) for the introductory paragraph about FREDERICK CORDER

It is widely acknowledged that, at the turn of the century, Sir Alexander Mackenzie and Frederick Corder, in tandem, (as well as the powerful influence of Tobias Matthay) raised the status of the Academy to a level of international music prestige from which it had fallen from grace over a long period of time. Corder's zealous championship of his hero, Wagner (whilst his opposite numbers at the RCM espoused the merits of Brahms) greatly influenced his students and subsequent generations of composers at the Academy. A man of strong and forthright opinions, he possessed a cryptic and often sardonic humour.

GUY JONSON



Frederick Corder Photo Elliott & Fry

THE ACADEMY was founded by a group of wealthy 'amateurs' which included Lord Burghersh, Sir John Murray and others, in opposition to a similar scheme which was being hatched out by some practical-minded members of the Philharmonic Society. The aim was to start with 40 male and 40 female students. The intending pupils were examined by a formidable board of professors and amateurs and the best 20 out of 60 selected. One additional boy was nominated by King George IV and proved one of the best. Soon extra students were admitted and the Academy appeared to prosper. None of the pupils was more than 12 years of age. The Royal Charter was granted in 1830 and the reigning Monarch for nearly 80 years contributed nearly 100 guineas annually to the funds of the School. Corder mentions that Queen Victoria and the Prince Consort took a warm personal interest in its welfare, even attending in fancy costume a masked ball given in aid of the Academy.

To the outsider the most interesting features of a school are those which concern the manners and customs of the pupils, not the teachers or directors of the institution. And I am safe in asserting that the students of the RAM have always been an exceptionally interesting collection of young people, even in the earliest times, when they were but children, or in the 1850s when they kept their schoolmaster's birthday, long after he had left, by roaming up and down stairs singing and playing what they called 'The Academy March', a tradition which persisted for many years. In history times, that is to say the times that the present historian remembers, the average age of the students has gone up to 18, and the human interest has naturally increased. Serious schools, like our Academy, take but slight account of infant prodigies and precocious talent; these things are

Not many cases of actual mental derangement have occurred among our pupils, but a few abnormalities are worth chronicling. There was the case of the young man who was 'born tired' and absolutely declined to do anything to support his wife and family. His relatives represented that music was a nice easy job; if you had a voice you had only to endure a few lessons, then you went on the concert platform and the guineas came rolling in.

Accordingly, as he really had a bit of a voice, he was received into the Academy and suffered instruction for a year, at the end of which he borrowed all the money he could and disappeared from mortal ken forever. He was not insane, but what the Irish delicately phrase as 'not so clever as some'.

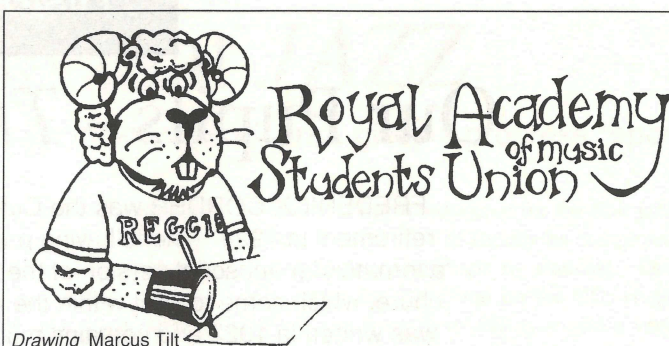
Another person of dubious mentality was a young lady singer who was a ward in Chancery, with no relations to look after her. In the summer holidays she walked down every day from St John's Wood to Tenterden Street (former home of the RAM until 1912) to inquire when the Academy would reopen. This went on for about a month when, on receiving from the immovable hall porter the usual reply, she exclaimed: 'Four weeks more? I can never bear it!' Next day she was fished out of the Regent's Canal, where she was vainly attempting to drown herself. We saw her no more after this, but the story would have made a flattering advertisement for the RAM if one had dared to use it.

Another case I am almost afraid to set down, so odd are the details, but it is accurately true. There came from a distant colony a queenly young woman of unusual stature and physique whom one would have believed to be eight or nine and twenty, but who turned out to be only 18. Were it not for the utterly blank

expression of her face she would have been exceedingly handsome, but she was like a hairdresser's dummy. She had a wonderful voice, a rich mezzo-soprano of three complete octaves from E in the bass. But she was a second Trilby in her absolute lack of power to use it, being completely devoid of intelligence. Her poor teacher, an Italian who was used to hard cases, could do nothing with her, while the professor who gave her special lessons in the rudiments of music had a still worse time. After striving in vain for some weeks to impress upon her the names and relative lengths of the notes, she suddenly said in her strange mechanical voice: 'Wouldn't you like to kiss me?' The teacher - one who prides himself on never being surprised at anything, and who would as soon have kissed the pianoforte - meditated a moment, and then replied in a matter-of-fact tone, 'No, I don't think so: Why?' To whom, after a similar pause for reflection, the lady said, 'People generally do; and you have been very patient with me.' 'Oh, that's all right,' he replied, 'The Academy pays me; don't you worry.' And there the matter dropped, but shortly afterwards the poor girl developed acute kleptomania, stealing and secreting every small object, valuable or not, that came in her way. Her friends were requested to remove her, and I believe she is now in a private asylum.

The question is often asked, Who was the most remarkable student in the Academy? Or, more frequently, Who was our best singer? Well, a few years ago we had no less than six high sopranos who could sing the 'Queen of the Night' song in Mozart's *Magic Flute*, and one of these, when she came, a mere child of fourteen, could sing more than a whole octave above this - that is, to the top A of the pianoforte! This is by a long way a record, I believe. Then there was one who could rival the feat of du Maurier's *Trilby* by singing Chopin's A flat Impromptu (often scouted as an absurd flight of the novelist's fancy), and there was that marvellous little pupil of Madame Lemmens-Sherrington, who could sing the part of the Forest Bird in *Siegfried*, and warble it exactly like a real bird. But besides singers have we not educated the finest living violinist, Aldo Antonietti? And the greatest viola player - Lionel Tertis? And Brain junior on the horn?

Since the new Academy was built, considerable changes have taken place in manners and customs of our students. Dancing and sports now claim the chief attention of many in their leisure. The influence of environment is very strong; I believe that the well-conducted refreshment room, where boys and girls find themselves obliged to behave like gentlemen and ladies, is a very civilising power; the superior waiting rooms are another. At least, the roughest of the boys have now ceased to break furniture and play monkey-tricks, while the girls demean themselves as in their own homes. I only hope that our young people will not become too refined, because preciousness is not a good thing. It is only fair to say that there are no signs of this as yet, but as unaffected and wholesome a tone prevails as one would wish to find in any English school.



We are only half-way through the academic year, but already the Student Union has managed a wide range of events. In previous years students could be excused for failing to notice that the RAM even had an SU! Problems such as money shortages and apathy in general were somewhat unhelpful.

However, this year there have been information days (welfare, Aids); trips (Chessington, paintballing); Freshers' week discos; jazz nights; Christmas ball; Christmas show (and presentation of RAM Awards); carol service; sports events and the very popular Karaoke nights! As well as regular social events and newsletters, SU representatives have presented student views to RAM committees - issues raised included extended opening hours for practice, obtaining a juke box for the bar, abolishing the library deposit, regulating the time-tabled hours of lessons for B Mus students to allow for practice.

The RAM has always been famous for being a friendly, welcoming place. So it has proven to be, as our bar/restaurant facilities and social nights have even been invaded (err!! visited) by certain other music college students!

Future events to look forward to are the Summer Ball, quiz nights and Rag Week. Any comments or suggestions to The President (Louise Tombleson), RAMSU, c/o RAM, Telephone 071 873 7337 (direct line).

Samantha Binnie

AFTER AN EXCITING YEAR, 1929, during which I played the Beethoven Concerto No 3 with the Melbourne Symphony Orchestra, gave two Melbourne Town Hall Recitals, one at the Sydney Conservatorium and toured important country towns in NSW and Victoria, I left for Europe in March 1930, and after six weeks in London, during which I heard Fritz Kreisler, Toscanini and the New York Philharmonic Orchestra, Mengelberg and the Concertgebouw Orchestra giving the second world performance of Ravel's *Bolero*, Marie Soldat (a student of Joachim) and Fanny Davies (a student of Clara Schumann's) playing a Brahms Violin Sonata in a Knightsbridge drawing room (Soldat was said to have given the definitive performance of Brahms Violin Concerto), I arrived in Berlin on 17th June 1930 and was immediately accepted as a student by Artur Schnabel. It was an extraordinary period - three opera houses going full blast, all the greats (Melchior, Leider, Furtwangler, Kleiber, Klemperer, Elisabeth Schumann, Casals, Piatorgorsky, Hindemith, Bruno Walter conducting Mahler, frequently doing 16 concerts in 14 days (listening, I mean), plodding my feet through snow etc. I left on 4th October 1932 after my last lesson from Schnabel the previous evening. I only learned from his son, Karl Ulrich, years later, that I was the last person to have a lesson in Berlin. The family immediately stepped into a car and motored to Italy, never to return. Because of Hitler, of course. I rejoined Schnabel during the summer of 1933, in Tremezzo.

I was introduced, on reaching London (I had left Germany due to England and Australia going off the gold standard, whereby an Australian pound went from 20 marks to 8!), to a Mr Philip Wayne, at that time Headmaster of Marylebone Grammar School, who emphatically suggested that I should enter the RAM for experience of all forms of musicianship and to establish friendships for a lifetime with my contemporaries. I entered for three scholarships, came second in two and got nowhere in the third - the Beethoven Scholarship. Can you imagine! Mr Wayne insisted that

SIXTY YEARS ON

It is some 60 years since Australian pianist **NANCY WEIR** entered the Academy. Nancy, born in Melbourne in 1915, has been described as Australia's greatest pianist and one of the greatest-ever woman pianists. She became famous as a child prodigy, and the first Australian indoor 'talkie' was of Nancy Weir at the age of 11, playing one of her own compositions. Her distinguished pupils include **PIERS LANE**, who is now teaching at the Academy. In 1970 she was awarded the Beethoven Prize by the then West German Government. Nancy writes to us from Queensland, where she now lives.



Nancy Weir and pupil (and RAM Professor) Piers Lane

I pay the first term's fees anyway, and so I entered the Academy.

My Australian Trustees, who administered the funds I had accumulated through concerts and gifts, refused to approve my entering the RAM, and Harold Craxton, to whom I had been directed by the Principal, Sir John McEwen, had taught me the Bach-Busoni Chaconne in my first term and entered me for the *News-Chronicle* 100 Pounds Scholarship, which was a top prize in the London Music Festival (held in the Central Hall, Westminster). He trained me like a Melbourne Cup racehorse, and I duly won the prize, which covered my fees for two years at 14 guineas per term, and were duly paid. They gave me the balance. The subject of money was never raised again, so I have no idea how it was that I completed the remaining two terms.

Mr Wayne was certainly right in his advice. If I remember rightly (and I mostly do), I played the Rachmaninoff No 3 and Brahms No 1 with the Academy Orches-

tra in one term, and the 'Rach' was chosen for the Queen's Hall concert. My first two years were the last years of George V and the 'Empire' feeling was strong. Of the four students who were selected to perform the Bach four-keyboard concerto at the first series of Winter Promenade concerts, I was Australian, Sara Stein English, Ross Pratt Canadian and Bruno Raikin South African. My third year produced the great Certificate - the only one to bear the coat-of-arms of Edward VIII. Another memorable experience was the coaching by Herbert Withers of the Brahms F minor quintet with the heavenly Grinke Quartet. And how we all howled with delight when the actress, Julia Neilson, addressing us during Review Week, said 'How lovely it is to be among you young musicians and singers!'

Enough for now - would you convey my best wishes to your new Principal and my congratulations. It could be that I may travel to London in the nearish future, and look forward to meeting you all.

Bus Pass Plus

Singer and guitarist **JENNIFER RICE** writes about her varied career and her work in recent years with the Council for Music in Hospitals

After leaving the RAM in 1950, having studied piano, violin and singing, I joined the music staff at Elmhurst Ballet School, Camberley, where I had earlier trained as a dancer. Everything that happened to me afterwards was entirely unplanned.

In 1952 I became a member of the Linden Singers founded by Bill Llewellyn (1952), originally all RAM students. With them I was lucky to travel widely, including touring Holland and Spain and with regular broadcasts on BBC Radio and TV.

In 1960 I formed a duo with Joy Hyman (two voices, two guitars). We toured the UK as well as Holland, Israel and Cyprus, made frequent radio and TV appearances and recorded for HMV and Pye. This partnership was considered unusual then (it was pre-Beatles!) and two girls were even more of a rarity. The duo of "Joy and Jennifer" continued until 1980, when I formed a new partnership with Ian Edwards (two voices plus guitar or keyboard). Our repertoire includes international folk songs, "nostalgia" of the 20s, 30s and 40s, and popular songs of all kinds. We have also created a range of programmes in Words and Music on various themes: from the Thames, Gardens and Christmas around the World, to the life of Noel Coward. We have made 17 European tours, including work for the British Council in Italy - we have happy memories of two visits to Sorrento, our hotel set in orange and lemon groves overlooking Vesuvius and the Bay of Naples.

Then there are the concerts we give for the Council for Music in Hospitals. Ian and I have been on their panel of artists since

ADD YOUR NAME TO OUR LIST OF VENUES...

ACADEMY STUDENTS are given many varied opportunities to play concerts and background music in interesting venues outside the RAM. Highlights from recent bookings include engagements at the Netherlands Embassy, the Labour Party Conference in Brighton for the National Union of Teachers, St Helier for the Royal Bank of Scotland, the Photographer's Gallery in Leicester Square for a promotional evening for *The Times* readers, and a recital at Brooks's Club in St James's. Students are soon to give recitals at Southwark Cathedral, the Lady Chapel in Ely Cathedral and at St Martin-in-the-Fields in Trafalgar Square, where they will have the rare opportunity to play the Messiaen *Quartet for the End of Time*. If anyone is interested in inviting student groups to perform please contact Anne Murray, Concert Secretary, on 071 873 7304.





Jennifer Rice and Ian Edwards

1982, and since then have given over 1200 performances. I first worked for the Council in 1961. Then it was very much a "them and us" situation: the artists stood on a platform and played to rows of patients in a vast hall. These days the whole emphasis is on communication: concerts are in small rooms or on wards, and the performers move in among their audience, attempting to draw the patients out of themselves by encouraging them to sing, hum or clap along to the music. Early in our programme Ian will go round shaking everyone by the hand and having a chat, while I follow with my guitar, keeping the singing going. When we work in hospices, for instance, we often visit a ward or room to sing to individuals in their beds.

Concerts are not without their problems however: from awkwardly-shaped rooms with half the patients round a corner out of sight, to distractions which include telephones ringing, visitors arriving for a chat, nurses handing out pills, and patients being wheeled in and out - all in the middle of the concert! Other problems include apparent non-reaction (patients may be withdrawn, confused or simply under medication), or, alternatively, over-reaction (as with mentally disabled people, who get easily excited and often very noisy).

Many old people may be deaf or not able to see well. One looks for tiny responses - a smile, a finger beating time, a hand waving from a bed, even just someone's eyes watching you.

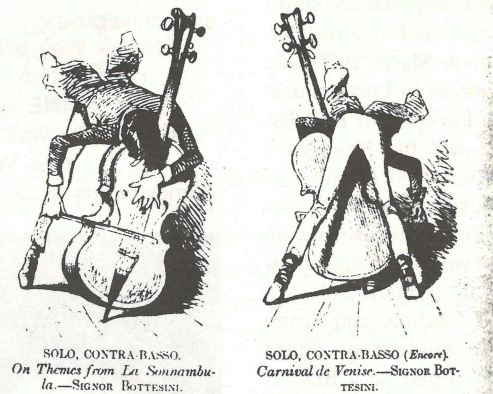
We have had many wonderful experiences of seeing people sing who cannot speak (because of a stroke), or who have been thought too ill to be able to respond. Disturbed patients can become calm, and we have seen patients in a coma wake up and smile. It is amazing to enter a room of apparently inert or sleeping people, and by the end of the concert to see the heads up, eyes open, faces smiling - and everyone joining in. Music has a wonderful power to reach people, however old, ill or disabled.

Working in hospitals is always a challenge; it certainly toughens you up. There was one memorable day with three concerts and nine hours' driving, and our record is the tour of Jersey and Guernsey in 1993, when we had 12 concerts and a workshop in five days, plus three flights.

Little did I dream any of this would happen to me when I left the RAM, and I'm lucky to be as busy as ever - despite having got my bus pass ages ago!

low notes

Double bass professors
Robin McGee and Rodney Stewart
report on current student activities



Richard Alsop (3rd year) was successful in both the London Symphony Orchestra and Philharmonia Orchestra auditions for their 'experience' ventures. He also plays with the Gustav Mahler Jugendorchester.

Deborah Anderson (3rd year) recently completed an international tour of *The Soldier's Tale* with the Theatre Theatrical of Glasgow. She also performed at the opening concert of the Edinburgh Conference Centre with the Scottish Contemporary Music Ensemble.

Mihailly Biggs (2nd year) is on the Jazz Course. He was formerly principal double bass with the London Schools Symphony Orchestra.

Imogen Fernando (third year) has performed with the Cambridge New Music Players and British Youth Opera. She is also a tutor with the Somerset Youth Orchestra.

Debbie Firth (1st year) took part in performances of *West Side Story* over Christmas.

David Fletcher (3rd year) was successful in auditions for both the London Symphony Orchestra and Philharmonia Orchestra 'experience' ventures. David also performs with the European Community Youth Orchestra (the only British bass player selected in the last four years). He has also depped on the West End production of *Sunset Boulevard* and performs with the European Chamber Opera.

Duncan Goode (2nd year) performed Bottesini's Grand Duo in Sheffield in January.

Sarah Kenyon (1st year) performs regularly with the Young Musicians Symphony Orchestra, and also the London Philharmonic Youth Orchestra.

Jenny Meade (3rd year) is planning to perform in a masterclass with Jorma Katrama in Scotland. She is also tutor for a youth orchestra in Paris.

Philip Reynolds (3rd year) recently made a demo tape (playing bass guitar) with singer and guitarist Daniel Kirsch. He recently performed on the sound track for *What Makes Flying So Easy* (by composition student Susi Laurie) for the National Film School. He gave what was said to be a very successful lecture-recital on modern bass technique (jazz and classical), tutored by Chris Lawrence and Paul Morgan, both session bass players.

Steven Shingler (2nd year) toured Hungary in July 1993 playing Vivaldi sonatas.

Rutledge Turnland (2nd year) has been a regular dep for West End shows *Sunset Boulevard*, *Kiss of the Spider Woman*, *Carmen Jones* and *Me and My Girl*.

Andrew Wood (1st year) was the solo bass for five performances of *Le nozze di Figaro* for Surrey Opera.

Robin Wood (3rd year) says he is practising madly.

A relative newcomer to the staff, **LIZ KAYE** became the administrator to the London Royal Schools' Vocal Faculty in August 1993. 'I think one of the main reasons I was offered the position was that I had no allegiance to either the Royal Academy of Music or the Royal College of Music, but rather I had been a junior exhibitor at the London College and studied singing at the Guildhall as part of my music degree at Sussex University.' Being able to stay neutral is an important part of Liz's role, which is to organise and administrate the collaboration between the RAM and RCM. Responsible to the Artistic Director, Robert Tear, she co-ordinates intercollege vocal events such as concerts, masterclasses and special projects, but the majority of her time is spent liaising with staff and students - troubleshooting, negotiating and generally fine-tuning the existing structure. 'The Vocal Faculty is still in its infancy and, although already very successful, will take a while to evolve into its final form.' Liz's work encompasses all the diverse aspects of the Vocal Faculty courses, but those particularly close to her heart are musical theatre (she has been very involved in the planning of the new postgraduate course which will begin in September 1994) and opera, having spent the last five years working for Glyndebourne Festival Opera. She is assisted in her office by Lisa Smith, who has recently joined the Academy staff.

Liz spends much of her spare time singing - in both the Brighton Festival Chorus and the Academy of St Martin's Chorus and also, very occasionally in amateur opera productions near her home in Sussex. When not singing, she enjoys food, cinema and, in an effort to keep fit and active, skiing, squash and swimming.

RITA CASTLE writes - 'Secretary to Heads of Studies is a wonderful catch-all phrase which gives me the opportunity to be involved in very many aspects of Academy life. When I joined the Academy nine years ago there were three heads of studies, and the number has grown to six, comprising composition, vocal, brass, woodwind, strings and pi-

Who Does What at the RAM

A second round-up of Who's Who on the
Administrative Staff of the RAM



Left to right - Liz Kaye, Rita Castle, Mel Wiggins and Janet Snowman

ano. Each head has a highly individual way of working and this I relish. My ability to do five things at once is very useful in the office - the traffic flow rivals that of Euston Station concourse. A grasshopper mind allows me to hop between the 1001 questions I answer every day concerning each department. No two days are ever alike, and this is the appeal of my job.

A few years ago I was asked to take photographs of the Academy opera for publicity purposes. I agreed before I realised there were two operas, each with two casts, making four productions to photograph. This was somewhat daunting and more than I had anticipated. I was then nominated to take the official photographs of our patron, HRH The Princess of Wales, when she attended the opera. By this time I was too far gone to be nervous and I must have done something right, as from then I have become the 'unofficial' Academy photographer. I try to take photographs of the many musicians who come to the Academy to give lectures, masterclasses, conduct concerts etc. As I have to fit in photography with my other duties, I sometimes have to throw off my secretarial hat, run along the corridor, camera in hand, to take a photo of, say, Julian Bream. Simon Rattle or Gorecki, then run back to the office in time to answer the phone with the magic phrase - 'Heads of Studies Office - can I help you?'

Any free time at weekends I like to sew, especially evening wear, using beautiful materials from my favourite shop - Liberty.

MEL WIGGINS has been secretary to Peter James, the Vice-Principal (formerly Warden) since

January 1989. She graduated from Goldsmiths' College, University of London, with a BMus (Hons). After successfully completing a year-long postgraduate secretarial course in Hereford, she returned to London and held secretarial and administrative positions.

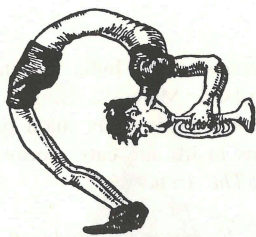
'My job is, of course, very much tied in with that of the Vice-Principal, and it's often frantically busy. There's always some new project on the go, so there's never a quiet moment: a constant stream of students and members of the staff wanting to see me or 'PJ' means that it's often difficult to concentrate on matters in hand. However, we get through it somehow and the holidays always come as a blissful relief! As well as providing secretarial support to PJ, I minute most of the academic meetings in the Academy - course committees, faculty boards, library and academic boards and liaison meetings. I usually challenge the chairman to get through the business in less than an hour - or buy me a red wine in the bar. I also coordinate string chamber music coaching at the Academy, which involves liaising with the members of the Alberni and Amadeus Quartets and arranging coaching days, organising students into groups, reorganising the same students into other groups two weeks later when they've fallen out with each other, and arranging termly assessments.

Outside the Academy I enjoy a varied social life and over the past few years I've dabbled in pottery (unsuccessfully) and upholstery (I have dining-room chairs down to a fine art). I'm known as a bit of a traveller and since joining the RAM have been to such far-away places as Egypt,

Czechoslovakia, India, Pakistan, Thailand, Malaysia, Singapore and Indonesia. My main passions in life are cats, Cornwall and *The Archers*.

This Newsletter is produced by London-born **JANET SNOWMAN**, the Academy's research officer, who spent her first 25 years in Sydney, Australia. Janet also looks after the Academy's former student database and the Music Box - which helps young former students and current senior students with producing brochures, flyers, CVs, mailing labels for music clubs, festivals and other organisations where young musicians may gain performance opportunities, as well as providing help with writing letters for auditions and applications for scholarship funds. The Music Box office has developed contacts with agents and other professionals who have been most supportive when approached for help and/or information. She has also almost completed a computerised database listing of historic furnishings, artworks, photographs and memorabilia which will enable Academy staff to keep track of and to see at a glance what exists in terms of interesting items and collections. She lives in a relatively untidy office in the roofspace of the RAM, accompanied by beautiful old instruments, paintings, busts, computers, too much paper and a cast of a thousand students.

Prior to coming to the RAM she worked as a researcher to the former government chief medical statistician, attached to London University (a study on the long-term effect of viral infections in utero); edited a book on gut hormone methodology at the Royal Postgraduate Medical School; has been in charge of the Town Planning Library at Sydney University and the English Speaking Union Library in London, and has worked on various architectural publications and journals in London as well as publishing book chapters on aspects of architecture and handicap. She has been addicted to classical music since the age of ten, particularly opera, and spare time is taken up with Ben (17) and Anna (15 and a music scholar at Millfield School), the Wigmore Hall, reading, art history and mushy movies.



bush telegraph

Thank you to everyone who
has contributed to this
popular section - please
keep news coming in

Diana Ambache (1967) is the only woman in the UK to have founded her own classical orchestra, which celebrated its 10th anniversary with a concert entitled *Mozart First and Last* at the Queen Elizabeth Hall on 7th March, with Diana playing Mozart's first and last piano concertos. She also revived music by women composers of the 18th and 19th centuries, and in the same concert the orchestra gave the UK premiere of Fanny Mendelssohn's Overture in C.

Colin Andrews (1977) and his wife Janette Fishell spent four months in the UK and Europe (from their home in North Carolina, USA), performing 25 concerts of solo and duet organ literature. The tour included recitals at the Prague Spring Festival and King's College, Cambridge. In recent months the duo has performed at Duke and Stanford Universities in the USA, and will play further concerts in Japan, Taiwan, Hong Kong, Australia (Sydney Opera House), Korea, Finland, Switzerland and the UK (Warwick Festival and Oundle Organ Week) in the coming months.

John Alston (1936) writes that after 25 years of teaching at Lancing College, and 36 years of examining for the Associated Board all over the world, he has finally retired and now enjoys going to hear other people making music instead of himself. John, who has extremely fond memories of his time at the RAM, counted among his former close friends Frederick Grinke, David Martin and Florence Hooten.

Monica Anthony (1972) studied oboe with Janet Craxton, and also in Germany with Helmut Winscherman. While freelancing in London and teaching at the Junior Academy, she became interested in a holistic approach to health. Now bringing up a family, she has retrained in the field of complementary medicine and is a member of the British Register of Complementary Practitioners (Healer Counsellor Division) and specialises in holistic foot massage, cranio-sacral therapy, colour healing and hypnotherapy, which are particularly effective in the treatment of stress-related illness. Monica has a practice at home in south-east London (tel 071 232 2562) and at Violet Hill Studios in St John's Wood. She also teaches at the Mary Ward Centre and gives workshops and talks in the London area.

Oliver Ashmore (1990) is assistant musical director for the production of *Grease* at the Dominion Theatre in London's West End.



Colin Andrews and wife Janette Fishell

Among the many artists performing in the concert series at Teatro Ghione in Rome (artistic director **Christopher Axworthy** (1967)) during the next few months in the Euromusica Master Concert series are Rosalyn Tureck, Shura Cherkassky and Alicia de Larrocha.

The Reverend **Anne-Christine Ballard** (1977) would be delighted to welcome guests at Christ Church Cathedral, Oxford, where she has been appointed as Precentor and regularly sings the services in the Cathedral. On Sunday 17th April she will be one of the first women to be ordained as a priest in the Church of England (along with RAM chaplain Christine Owen). In November 1993 Anne was conferred as an Honorary Member of the Royal College of Music by HRH The Prince of Wales, having been chaplain of the RCM until her recent Oxford appointment.

John Banister (1989) has recently returned from a tour with *The Sound of Music*, and, having successfully auditioned for a part in *Buddy* at the Victoria Palace Theatre in the West End, is playing violin, drums and understudying one of the Crickets, as well as doing backing vocals and some smaller acting parts.

Nick Barr (viola), **Patricia Calnan** (violin, 1976), **Harriet Davies** (violin, 1987) and **David Daniels** (cello, 1982), members of the Lyric Quartet which was formed in 1990, have given recitals over the past few years throughout the UK as well as tours of Russia, Portugal and Finland, including an appearance at the exclusive Helsinki Festival last July at the invitation of Valery Gergiev. In 1993 they were appointed resident quartet

for both the Britten-Pears Foundation, Aldeburgh and the *Quartet Now Playing* series at the South Bank. Their recordings include works by Herbert Howells for clarinet quintet (with Michael Collins), piano quartet (with **Andrew West**, 1987) and string quartet (MSV CD92003), Glazunov's String Quartet No 5 and *The Five Novellettes* (Meridian Records CDE 84262). The quartet gave a live lunchtime recital at the Wigmore Hall on 23rd February, and will perform at the South Bank in November. Their next recording project will include quartets by Australian composer Barrington Pheloung.

On 14th November **Timothy Barratt** (1979) organised a staff recital at Dulwich College, where he is head of keyboard. Thirteen other members of staff also took part in the programme of works by Brahms, Schubert and Saint-Saëns, including **Janice Gillard** (née Lee, 1972) and **Julie Monument** (1982) (violins) and **Christopher Field** (1967), deputy master of the College (double bass). A retiring collection raised over £350 for the Council for Music in Hospitals. In addition to his work at Dulwich College, Timothy Barratt performs regularly as an accompanist and chamber player and is a professor at the Junior Academy and Trinity College of Music, as well as an examiner and adjudicator.

Composer **Michael Berkeley** (1970) is to be the new programme director of the Cheltenham International Festival of Music from 1995, to succeed **Sir John Manduell** (1957) who has led the Festival since 1969. **Kim Sargeant** (1977) continues his role as festival organiser.



The Lyric Quartet

After 15 years as a cathedral organist (first in Birmingham, then Jerusalem), **Hubert Best** (1976) now works as a lawyer specialising in the music business, both classical and popular, for the London firm Taylor Joynson Garrett. Working mostly in the field of music copyright and contracts, he has successfully

helped defend several composers against plagiarism and unjust exploitation of their works, as well as arranging contracts for composers and performers in various parts of the EEC. He continues as an organ performer, both as solo recitalist and continuo player, and also researches Byzantine chant.

Frances Bhoola (née Grimer, 1966) has been teaching piano and cello for over 20 years since moving to Bristol in 1967, and would love to hear from any RAM students 1963-6 who would like to form an ensemble. She studied piano with Patrick Cory and cello with Joan Bonner from 1964-6, as in 1963, ten days having started at the RAM, she was taken to Central Middlesex Hospital with rheumatic carditis and spent a year recovering. She later married her house doctor, had two daughters, one who became a violinist with the London Philharmonic and the younger one a chemical engineer (and a cellist). The house doctor is now a professor in South Africa, and Frances finds timerushes along with school terms, coping with old cars that continually break down, and learning the harpsichord!

March is always a busy month for pianist **Alan Brown** (1975). This year he had a Tuesday lunchtime recital at the Fairfield Hall on 8th, a *Friday Live* broadcast for Classic FM on 18th and a Purcell Room recital on Wednesday 23rd. The programme for this concert included Haydn's English Sonata, Beethoven's *Appassionata* and works by Moeran, Turina and Chopin. Alan continues his regular teaching and examining work and playing for auditions, and is also an accompanist and coach for string players at the Guildhall School of Music and Drama, and official accompanist at Leith Hill, the annual spring choir festival instituted by Ralph Vaughan Williams. This summer he has been engaged to accompany three international violin courses: in Luxembourg with Viktor Liebmann of the Concertgebouw, at Hengrave Hall in Suffolk with Yfrah Neaman of the Guildhall School, and in Ljubljana, Slovenia, with Igor Ozim of the Cologne and Berne Hochschulen. He has also been invited to give a recital with Igor Ozim in November in Ljubljana. A recently released CD on the Naxos label features Alan Brown with the flautist Martin Feinstein playing the three Martinu Trios for flute and piano.

The Chandos Quartet (a four piano ensemble) has recently brought together **Elizabeth Harding** (née Brown, 1954), a former pupil of Eric Grant, and **Marjorie Hodlin** (née Bednall, 1956), a former pupil of John Pauer, along with colleagues Christine Brown and Mark Fitton. The Quartet performs in Leeds, mainly original compositions.

Marian Brydfdir (1968), having founded Opera Gogledd Cymru (a very active small opera company in North Wales and a fine effort to provide the region with its own company),

kept it afloat valiantly for a period of three years, despite a complete absence of Arts Council funding. Operas were performed in theatres, schools, stately homes and castles, and there was also a regular series of seasonal concerts held at the old Victorian holiday resort of Llandudno. Masterclasses were given, one of the most memorable by the late Sir Geraint Evans who gave very generously of his time and talent, to the delight of the young company of singers and the Welsh audience. Marian, who was supported in her effort by Glynne Thomas and **Elinor Jago** (née Dark, 1965), is now pioneering a school of singing in Granada, Spain, and plans are also in the pipeline for another company in North Wales.

Soprano **Susan Bullock** (1983) sang, played the piano and acted in a BBC Radio 3 documentary on *The Death of Donizetti* with Oxford musicologist Roger Parker and actor Norman Rodway playing the role of Donizetti. The programme was produced by Daniel Snowman, who is also responsible for the series Radio 3 Series *Curtain Up*, where **Aled Jones** (1992) tells the stories of the operas *Le nozze di Figaro*, *Eugene Onegin*, *La Bohème* and *Peter Grimes* with guest singers, conductors, directors and musicologists, prior to the transmission of each opera on BBC Radio 3. A further series is in the pipeline.

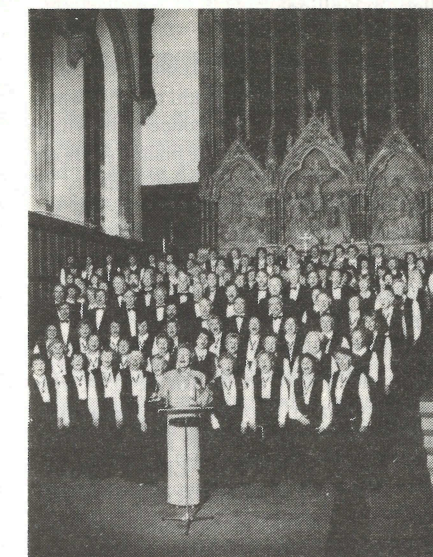
Pianist **James Bush** (1993) who hails from Christchurch, New Zealand, recently won the Young Musicians' Competition in that country.

A visit by the Ditchling Choral Society to Vienna with conductor **Janet Canetty-Clarke** (1956), was hailed as a great triumph. They shared the platform with the Erste Frauen-Kammerorchester von Österreich (Austrian Women's Chamber Orchestra), which was formed in 1984 when Janet was guest conductor for the orchestra's opening concert in the Vienna Festival. As well as singing Schubert's *Magnificat* and Haydn's *Nelson Mass*, they took part in the world premier of Sulzer's *Carmen Caritatis*. The concert in Vienna, held in the Minoritenkirche, took place under the patronage of the Mayor of Vienna, Dr Helmut Zilk, and the British Ambassador, Mr Terence Wood.

Maryse Chomé (1952 - Mrs Frank Wilson), who retired after 26 years as professor of violoncello at Trinity College of Music, has formed the Chomé Piano Trio with Margaret Bruce (piano) and Sylvia Putterill (violin). The ensemble has already given six concerts. She also became a grandmother on the birth of her first grandchild Alastair Ranulph, born to Douglas and Catherine Chomé Wilson.

After 14 years playing second horn in the National Orchestra, later the Transvaal Philharmonic Orchestra, and two years as senior music librarian for the State Theatre, **Ivan**

Christian (1977) was appointed manager of the Transvaal Philharmonic Orchestra since November 1993. He briefly met up with fellow ex-James Brown student **Gareth Mollison** (1977) and other members of the London Philharmonic Orchestra on their recent hectic and highly successful tour of South Africa. Ivan has thoroughly enjoyed his diverse life in South Africa over the past 16 years - everything from a safari across the Kalahari Desert to appearing in a TV advert promoting Real Dairy Butter. He would be delighted to hear from any ex-Academy student wishing to renew contact and inquire about orchestral vacancies.



Janet Canetty-Clarke and Choir rehearsing prior to their visit to Vienna - Hurstpierpoint College Chapel, Sussex Photo Hugh Graham

Tim Clarke (1989) has been working as a freelance trumpeter with the Premiere Ensemble, Opera Factory, Lontano, City of Birmingham Symphony Orchestra, the Royal Opera House, BBC Concert Orchestra and in several West End shows, including *Into the Woods* and *Carmen Jones*. Nearly three years ago, as a result of embouchure difficulties, he was forced to stop playing for a while. Fortunately he is now working again, in addition to currently studying law at the University of North London.

Dominy Clements (1987) writes from The Hague, with thanks for his regular Academy 'Lucky Bag'. In 1992 Dominy gave a national radio broadcast with *Sonata* (1989) for solo cello, and obtained a grant for a new composition for bass flute and harpsichord from the Fonds voor de Scheppende Toonkunst, the same fund which, he says, was good enough to pay for another commission - *Archilochian Bitterness* for bass clarinet and wind ensemble, written for a group called Oktopus (which nonetheless contrives to have ten players). 1993 became a year for performances and prizes. He premiered his *Fitzroy Cocktail* for flute quartet in The Hague in March, a new piece for the Moszkowski violin duo, con-

cerning the harrowing situation in former Yugoslavia, was performed in France in July and again in the Netherlands. A Shakespearean sonnet cycle, *So Long As Men Can Breathe, or Eyes Can See*, for soprano and piano, was included in the last concert programme of the SPNM for its 50th anniversary in the British Music Information Centre in December, performed by the Cambridge New Music Players. *Archilochian Bitterness* was later performed in Dordrecht and The Hague and *Tale of Two* performed by Harrie Starreveld and Annelie de Man (of whom, Dominy says, Holland gazers will have heard) in the Beura van Berlage in Amsterdam with a subsequent broadcast. He has also been busy with a new career in ambient music and opening art gallery exhibitions.

Caroline Clemmow (1981) continues a busy and varied career. A highlight of 1993 was a mammoth cycle of seven concerts in which Caroline and her husband, the pianist Anthony Goldstone, performed the vast quantity of music by Schubert written specifically for four hands at one piano. *The Music Times* wrote of this venture 'the Goldstone/Cemmow performances invited one superlative after another.' The duo continues to make an increasing number of recordings to critical acclaim and in April are to visit the USA with the Hartley Piano Trio (violinist **Jacqueline Hartley** (1982) - who has just joined the staff of the RAM, and cellist **Lionel Handy**, 1980). This year, Caroline is due to record three CDs for Naxos of the complete piano trios by Spohr; this following recordings of British, Czech and American trios, as well as works by Beethoven. Other chamber music activities include working with Kaleidoscope (**Janet Masters** (1978, violin), **David Curtis** (1977, viola), **Martin Thomas** (1976, cello) and various concerts with percussionist **Evelyn Glennie** (1985).

Tenor **Nigel Cliffe** (1984) has joined the staff of Huddersfield University to teach singing. He is also responsible with agent Maggie Whitman Management for the second Norwich Schubert Weekend, held from 28-30th January this year at The King of Hearts and the Assembly House in Norwich. Performers included piano duo **Paul Turner** (1983) and Julius Drake; **The Lyric Quartet** (see page 12) with cellist **Nicholas Cooper** (1983); Capital Virtuosi piano trio (**Rita Manning**, violin (1983), **Nicholas Cooper** and pianist **Jonathan Plowright** (1983), as well as a recital by Jonathan Plowright.

This August's Oxford Flute Summer School, co-founded by **Clive Conway** (1976) and held annually at The Queen's College, Oxford, offers a new course for flautists applying to music colleges and universities. It aims to give students the confidence which comes from understanding audition procedures. Led by Christopher Hyde-Smith, a flute professor at the RCM, students will be given practice interviews, auditions and masterclasses, to-

gether with seminars on the students' time in college and career opportunities after graduation. Visiting tutors will include **Robert Winn** (1982), principal flute of the RPO, and Christopher Yates, vice-principal of the Royal Northern College of Music. The course will run concurrently with the well-established general and intensive courses of the Oxford Flute Summer School. For further details please contact Wendy Langdon, 0865 58165.

Peter Copley (1984) writes that his Guitar Concerto, commissioned by the Brighton and Hove Philharmonic Society, was given its first performance at the Hove Town Hall on 11th February. Peter is now writing a piece for the Trio Contrastes of Timisoara, who will give the first performance in Darmstadt this summer.

Patricia Cooper (1951) is teaching harpsichord and piano in Munich. She has given many chamber music concerts including the six sonatas for violin and harpsichord and three gamba sonatas of J S Bach with the Baroque Ensemble of the Munchen Philharmoniker in and around Munich.

Gordon Cox (1963) has been lecturer in music education at the University of Reading since 1980, prior to which he taught in schools and colleges in this country and Canada before entering graduate school at Memorial University of Newfoundland, researching The world music in education, and in the history of music education. His doctoral research, *A History of Music Education in England 1872-1928*, has recently been published. The book assesses the impact of some members of His/Her Majesty's Inspectorate of Schools (HMI) on music education, including, incidentally, two RAM alumni, **Dr John Hullah** (1812-1884) and **Dr W G McNaught** (1849-1918). It concludes by placing the recent introduction of music in the National Curriculum within its historical context (Scolar Press 0252 331551).

On May 27th last Wandsworth Borough Council held its first Borough Music Festival organised by **Roger Crocker** (1973), the Development Officer for Music, in the Borough's Education Department, at Battersea Town Hall, which also marked the beginning of the centenary celebrations of the Town Hall.

Violist **Bridget Crouch** (1980) studied at the RAM with Emanuel Hurwitz and then in Cologne for four years with Max Rostal, Hariolf Schlichtig and the Amadeus Quartet. After freelancing in London for some years and being involved in education, she now gives lecture recitals and masterclasses all around the world. She is currently involved in recording a series of viola recitals for ABC Radio in Sydney, Australia, and is hoping to train to teach Alexander Technique as a further branch of her general viola and musician-ship teaching.



Piccolo! Piccolo! is the essential guide to improving your piccolo playing, tailored for novice piccolo players and not novice flute players. The lessons are designed to strengthen embouchure through the use of graded pieces and studies include solos and duets by Drouet, Berbiguier and Handel. The new series is produced by **Danielle Eden** (1989).

Jonathan Darlington (1980) conducted *The Magic Flute* in February and will conduct *Carmen* in July at the Opera Bastille in Paris. Last December he conducted performances of the *Nutcracker* at the Paris Opera Palais Garnier, and in June will conduct *Das Lied von der Erde* at the same venue.

Hywel Davies (1977) is managing director of the record label ASV Ltd. More news in the next issue.



Peggy Donovan-Jeffry

Peggy Donovan-Jeffry (1957) visits the Academy regularly from her home in California. She also visited Beijing and Shang'hai in China, meeting opera directors, producers and composers, and attending rehearsals of forthcoming performances. As a result, Sonoma State University, where she teaches, invited Mme Ye-Ye, the director of the

Shang'hai Opera, and her husband, renowned poet and actor Mr Wang (Yuan) to spend a year in residence at Sonoma State in 1991-2. Peggy has been given notification of a recommendation for a Fulbright Fellowship, which she hopes to take up during the next academic year. Since 1987 she has been associated with the opera program of the California State University Summer Arts Programme, and in 1992 had to assume the role of solo coordinator due to a colleague's illness, where she was responsible for over 35 singers, and six guest artists in residence; as well as accompanist for major artists such as Samuel Ramey, Carol Vaness, Marilyn Horne and Roberta Peters.

Horn player **Beatrice Driver** (1987) writes from Utrecht in Holland where she has been living since 1987, having "got stuck" since coming to study there for two years. She now plays horn in the Orkest de Volharding, a unique line-up of eleven wind players plus piano and bass, performing contemporary music written especially for them. She has also been freelancing in various musicals - the Dutch versions of *Les Misérables*, *Cats* and *Phantom of the Opera*, and in various orchestras and ensembles.

Harry Duckworth (1957) retired from teaching in 1952 after holding posts of director of music at Preston Catholic College (1966-78) and St Mary's Hall, Stonyhurst College (1978-92). His recent recordings are - *O Come Emmanuel* (Advent and Christmas at St Mary's Hall, Stonyhurst) ALPHA CAPS 411 Stereo) and *Songs Sacred and Secular* with the Preston Orpheus Choir (ALPHA CACA 928 Stereo). The latter includes *Liebeslieder* Op 52 by Brahms.

After 12 years as a continuo cellist with the English Baroque Soloists and Monteverdi Choir, **Angela East** (1970) has formed a chamber music ensemble, The Revolutionary Drawing Room, which specialises in music from the 'revolutionary' years of the 19th century. The string quartet which forms the core of this ensemble has, over the last year, recorded four CDs of 15 Boccherini string quartets for CPO records, the first of which will be released this February. This year, the ensemble will begin to record the quartets of Donizetti. Two other members of the quartet are **Graham Cracknell** (violin, 1973) and **Judy Tarling** (viola, 1966).

Paul M Ellison (1978) emigrated to San Francisco in August 1988 and since 1990 has been director of music and organist at San Francisco's Historic Church of Advent of Christ the King, an Episcopal church in the Anglo-Catholic tradition. Since arriving, he has built up a mixed choir of 12 voices, which performs a large repertoire of music from the English Cathedral tradition. It has also given premieres of music by Paul himself and US premieres of music by **Christopher Bowers-Broadbent** (1965).

Fiona Elliott (née **Whitelaw**, 1958), US Manager for the Associated Board of the Royal Schools of Music, would like to hear from former RAM students now resident in the USA who are interested in entering candidates for exams, which are held in spring and autumn at centres throughout the country. She would also like to hear from RAM graduates willing to perform at their various fund-raising recitals. Telephone Fiona on (213) 650 1852 (Los Angeles).

Pianist **Roderick Elms** (1973) performed in Respighi's *Pines of Rome* with the London Philharmonic conducted by Mariss Jansons. He has recently given numerous solo broadcasts for the BBC, and a live recital on Radio 3 with trumpeter **Martin Hurrell** (1983) as well as a programme of lesser-known British works with the BBC Concert Orchestra (conducted by **Adrian Leaper**, 1973), including *Morning Song* by Bax for piano and orchestra (subsequently re-broadcast on Radio Four's *Pick of the Week*). Rod toured South Africa for two weeks with the London Philharmonic last summer, and he has just recorded Frank Martin's *Ballade for Piano and Orchestra* with the London Philharmonic conducted by Mathias Bamert for Chandos.

Cecilie Elsworth (now Rose, 1958) writes from the Bay of Plenty in New Zealand, to which she moved in 1977. At present she is teaching piano and singing privately from her home in Opoitiki and has a motorised caravan equipped with four Yamaha electronic keyboards and one Roland digital piano. She visits primary schools where she teaches groups of four children together. She has been using this method to teach many children in country areas for five years. Many pupils go on to piano or other instruments when they feed into the local high school. Cecilie also adjudicates at music competitions and has been conducting the choral society for one season at Taupo at the centre of the North Island and, for two seasons, the Whangarei Choral Society. She would be delighted to hear from many of her former student friends including **Jennifer Tatum**, **Pamela Mason**, **Pauline Law**, **Marion Bridgeland**, **Laurie Lee**, **David Nash**, **Bridget Sudbury** and **Tessa Hetherington** (Please phone Janet Snowman for contact address).

Around the English National Opera from January-March 1994 - **Geoffrey Dolton** (1982) sang the role of Eisenstein, **Peter Bronder** (1984) that of Alfred and **Richard Suart** (1977) that of Colonel Frank in a production of *Die Fledermaus*; **Mark Le Brocq** (1991) the role of Tonik in *The Two Widows* (Smetana); **Lesley Garrett** (1979) sang Atalanta and **Jean Rigby** (1981) Amastis in *Xerxes* (Handel), **Christopher Booth-Jones** (1972) von Faninal, **Claire Powell** (1976) Annina, **Maria Moll** (1975) Duenna, and **Peter Bronder** the Italian tenor in Jonathan Miller's production of *Der*

Rosenkavalier conducted by Yakov Kreizberg. **Elizabeth Woollett** (1983) shared the role of Leila in *The Pearl Fishers*.

Psychologist **Andrew Evans** (1975), who studied double bass and composition, is a frequent broadcaster on issues of the arts and health and the psychology of performers for the BBC, Sky Television, Austrian Radio, and Japanese TV. His new book, *The Secrets of Musical Confidence*, will be published by HarperCollins in mid-1994. He is currently consultant to ISSTIP and the British Performing Arts Medicine Trust and has a flourishing private practice, Arts Psychology Consultants, which sees many top professional musicians, especially from the main London orchestras, and specialises in dealing with stage fright, career enhancement and optimising motivation.

Lots of plans afoot for the Southern Chamber Orchestra, based in Bournemouth and directed by **Kevin Field** (1990), who is also percussionist with the Bournemouth Symphony Orchestra. In March the Orchestra made its debut in Christchurch Priory in Dorset as part of the Priory's 900th anniversary celebrations - this also marks the start of a new residency for the orchestra. The soloist in Mendelssohn's Violin Concerto was **Stephen Morris**. When the orchestra was founded, it brought together talent from the RAM and experience from members of the Bournemouth Orchestras - and this link continues to be forged as Kevin brings in new Academy players to the orchestra. The orchestra has many engagements for 1994 and is planning a tour to the USA in 1995. Kevin has been granted a year's sabbatical from the Bournemouth in order to further his conducting studies in Russia and the USA, and he is presently conducting a series of concerts with an ensemble from the BSO.

Portuguese soprano **Cecilia Fontes** (1990) made her debut with Cavatina this autumn as they toured their children's show, *The Magic Music Bus*, in Bedfordshire and Stevenage. The ensemble now offer schools a special teaching pack, produced by **Hilary Fisher** (1977), to link this educational music theatre programme in with the National Curriculum. Funding from the Arts Council has helped with production costs. Their latest Cabaret show, *Swine, Women and Song* with RAM Professor Penny MacKay, **Kate Elmitt** (1955) and Hilary Fisher is now being promoted - more details next issue!

Pianist **Nigel Foster** (1986) has given many performances in the past year all over the UK and Belgium. He played for Jeremy Huw Williams, the Welsh entrant, at the Cardiff International Singer of the World Competition, and in September at one of the prestigious Portobello Concerts in London. He has broadcast for Welsh television and *Friday Live* on Classic FM, and recently took part in masterclasses given by Thomas Hampson, at Brereton, and Gerard Souzay. His CD of

English Song, *This Scepter'd Isle*, with soprano Georgina Anne Colwell, was released in January.

Classical guitarist **Lars Frandsen** (1992) has returned to live in London having received a Master of Music degree from Yale University School of Music in the USA in May 1993. Part of this was taken whilst being an exchange student from the RAM.

Corinne-Anne Frost (1977) is now a member of the English String Orchestra.

From Bermuda comes news of **Graham Garton** (1953), director of the Bermuda Philharmonic Society and also director of the Dumbarton School of Music. His wife **Barbara** (née **Howson**, 1956) whom he met in the canteen at the RAM, is teaching voice and piano and continues with her solo singing. It is now Graham's fifth year in Bermuda, and both Barbara and Graham continue to adjudicate in various parts of the world. In Bermuda he also directs the Geoffrey Tankard Foundation Chamber Choir, which at Christmas time dresses up in Dickensian costume for charity carol concerts in restaurants, stores, banks etc - they had 17 bookings this past December. Last year four young soloists from the RAM joined Graham for performances of Beethoven's 9th Symphony and Bruckner's *Te Deum* and this coming April four others will be going out - for performances of the *Messiah*, one of which falls on his 65th birthday. Composer **Iain Hamilton**'s (1951) work *The Bermudas* Op 33 for baritone solo, chorus and orchestra, written in 1957, was performed by the Philharmonic Society to celebrate the Bi-centennial of the City of Hamilton in Bermuda.

Alan Furness (1971) and his wife, fellow trumpeter Lesley Hobbs, also write from Bermuda, where they have been working for the past few years. They have formed a group called Bermuda Brass and their two sons are also enthusiastic lower brass players, enabling them to perform as *The Furness Line* - a name suggested by the famous cruise liner whose ships visited Bermuda for many years. The two groups play regularly around the islands at very different venues from those which Alan was used to in England. While it has been a very interesting and rewarding experience being in Bermuda, Alan and Lesley are looking forward to returning home within the next year or two. He would be delighted to hear from old friends or anyone interested in exchanging an English brass teaching post with one in Paradise. Please write to Alan Furness, PO Box HM2224, Hamilton HMJX, Bermuda.

Andrew Gant (1993) has had a busy composing schedule since leaving the RAM last summer. His cantata *David and Jonathan*, for choirs, soloists and piano, was commissioned by the 1993 Edington Festival; *God's Creatures*, a cantata for chorus, orchestra,

children's choir and soloists, was written for the 90th anniversary of the Maidstone Choral Union and performed by them in November; *Admiral Odysseus*, a musical, was composed for Trinity Boys' Choir, Croydon and staged by them in the Fairfield Halls. Current projects include a suite for trumpet and piano entitled *Handel's Grandfather*, commissioned for a prizewinners' concert at the Academy for the trumpeter **Gareth Small** (1993, now co-principal, the Halle), a sonata for violin and piano written for student violinist **Daniel Hope**, and a set of *Evening Canticles* for the choir of St John's College, Cambridge. In addition, Andrew has become a 'house composer' for publishers Kevin Mayhew Ltd, and has contributed to several of their best-selling collections of choral and organ music. His music is also published by the Church Music Society. Aside from composition, Andrew Gant is musical director of the 'Light Blues' vocal ensemble, with whom he tours regularly, and director of Thursford Christmas Concerts in Norfolk, which attracted an audience of 71,000 people in November and December. He continues to sing with the Tallis Scholars and other groups, and in October 1993 he became director of chapel music at Selwyn College, Cambridge, where he has directed the choir in a recording of music for the soundtrack of the forthcoming feature film *Nostradamus*.

Composer **Adam Gorb** (1993) recently won an international prize - the Walter Beeler Memorial Prize for Wind Band Composition, based in Ithaca, New York State. The piece, *Metropolis*, which had its first performance at the RAM last March, was performed in Ithaca on 19th March this year.

David Llewellyn Green (Thomas Threlfall Organ Scholar, 1952-6) took early retirement from Kingston Polytechnic in 1985 and has since had over 100 compositions published by Barry Brunton Music, Oecumuse, Basil Ramsey and Robertson and Simrock. He now examines for Trinity College, London, and has undertaken examination tours in many countries, including India, Sri Lanka, Thailand, South Africa, Namibia, Hong Kong and the West Indies. Future tours are planned for the United Arab Emirates, Malaysia and Singapore for 1994.

Bernard Gregor-Smith (1967, cellist with the Lindsay String Quartet) and Yolande Wrigley (piano) will give a Wigmore Hall recital on 2nd June 1994 to include a first London performance of a work by Elenor Firsova's and the great Rachmaninoff sonata.

Composer **Edward Gregson** (1967) has been appointed to a personal Chair in Music of the University of London and now has the title of Professor. He has been a member of the music department at Goldsmith's College since 1976. Eddie has recently received commissions from the Royal Liverpool Philharmonic and the Bournemouth Festival (for the

Bournemouth Symphony Orchestra). He is currently completing a clarinet concerto for the BBC, due to receive its premiere in April in Manchester by Michael Collins and the BBC Philharmonic, conducted by **Adrian Leaper** (1973). Recently recorded on CD and broadcast on BBC Radio 3 are his Piano Sonata, Horn Concerto, *Of Men and Mountains* and *The Sword and the Crown* (a symphonic suite for symphonic wind band adapted from music he wrote for recent Royal Shakespeare Company productions of the History Plays).

Sonia Harris (née **Bilmes**, 1951) has written *Better Beginnings*, reviews of piano tutors for child and adult beginners, and is consultant for A & C Black's *Abracadabra Piano*, graded pieces for the young pianist by Jane Sebba, who was a Junior Exhibitioner (bassoon, 1970-74).

Bass **Andrew Hammond** (1991) sang the role of Raimondo in *Lucia di Lammermoor* for Castleward Opera in Northern Ireland last June, the Count in the *Marriage of Figaro* at the Richmond Georgian Theatre Royal (with **David Lawrence** (1991), **Julian Jensen** (1990), **Kathryn Jenkins** (1991) and **Susan Parry** (1987) in the cast. In October 1993 he sang the Master of Ceremonies in Tchaikovsky's *Cherevichli* at Wexford (plus major roles in the scenes presentations), took part as a soloist in performances of the *Creation* and *Carmina Burana* at the Royal Albert Hall under Sir David Willcocks, and from February-August 1994 will sing the roles of the Commendatore, Basilio and Morales for Pavilion Opera, touring the UK, Europe, Japan, USA and the Bahamas.



The English Guitar Quartet
Richard Hand, Tom Dupre, Timothy Pells and Andrew Marlow
Photo S L Chai

As well as being busy touring as a member of the English Guitar Quartet and as a duo artist with with **Tom Dupre** (1982), guitarist **Richard Hand** (1984) toured Israel in November with flautist Martin Feinstein, where they also performed a piece by composer

Ruth Byrchmore (1991). In December they toured Abu Dhabi, Ras al Khaimah, Dubai and Sharjah (Arab Emirates), Qatar and Egypt, which included the first performance of *Messrs. Feinstein and Hand, their maggots ...* by Bill Connor.

In 1992 **Micaela Haslam** (1987) successfully auditioned for the second soprano position in *The Swingle Singers*. Six months later, **David Morris** (1992) was appointed first tenor. The Swingles have performed in concert halls and opera houses all over the world. Formed over 30 years ago, this internationally acclaimed group of eight young singers continues to extend the frontiers of a cappella music - performing their own arrangements of everything from Bach to Count Basie and from The Beatles to Berio. Their musical director, chief arranger and second tenor is **Jonathan Rathbone** (1983). The group also works regularly with many of the world's most famous orchestras, particularly in performances of Ravel's *L'Enfant et les Sortilèges* and Berio's *Sinfonia* (written for the Swingles and the New York Philharmonic). If you haven't heard The Swingle Singers recently, do get hold of their latest CD *Notability* - you won't believe your ears! Available only from The Swingles on 081 509 9911.



The Swingle Singers
with Micaela Haslam, David Morris and Jonathan Rathbone

Clarinetist **Diana Hemmings** (née **Ward**, 1972) has recently made a CD in Sofia, Bulgaria, following a successful televised recital from The Palace of Culture with the prominent Bulgarian Chamber duo Maria Basheva (soprano) and Illiana Batembegska (piano). Diana has since returned to take part in a Brahms recital which again was broadcast from The Palace of Culture. The CD, called *Claristrotika*, includes works by Weiner, Penderecki, Templeton (Pocket-sized Sonata No 1), Cavallini, Schumann and Spohr's Six German Songs. It is priced at £7.00 including postage direct from Diana at Ashe Cottage, Lower Hacheston, Woodbridge, Suffolk, IP13 0PB.

Violinist **Monica Huggett** (1974) has released a recording for the Eminence label

(Music for Pleasure) of the Beethoven and Mendelssohn Violin Concertos with the Orchestra of the Age of Enlightenment conducted by Sir Charles Mackerras. On the recording Monica plays an Amati violin dating from 1618 (CD-EMX 2217).

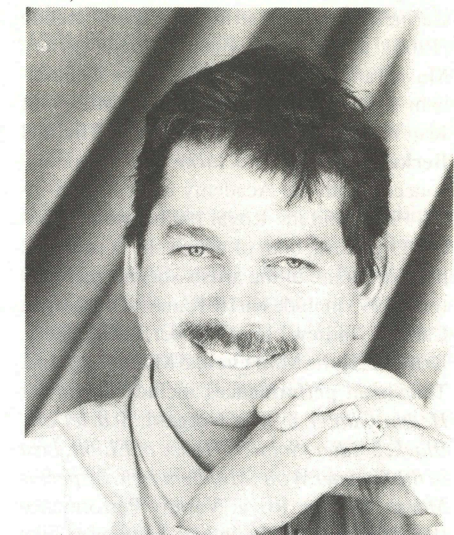
Composer and conductor **Ian Hughes** (1979) has completed the score for an animation film called *The Mousehole Cat* which will be screened by Channel Four at Christmas. In January he conducted the world premiere of his piece *The Last Emperor and The Lost Chord*, dedicated to the memory of the celebrated percussion teacher George Lawrence. Written for ten percussionists, harp, keyboards, double bass and narrator, the piece was commissioned by the Redbridge Music School where George Lawrence taught for many years. In February Ian travelled to Czechoslovakia to conduct a series of concerts which included the *Oberon* Overture by Weber and Haydn's Symphony No 103, and on his return started work on the music for the forthcoming adaptation of *Little Lord Fauntleroy* for the BBC. He has also written his second article for the RAM Magazine.

Martin Hurrell (1983) became a member of the BBC Symphony Orchestra in December 1992 as principal cornet and co-principal trumpet.

Soprano **Kathryn Jenkin** (1991) now sings regularly with Opera de Lyon chorus, which has recently recorded Debussy's unknown opera *Rodrigue et Chimene*. She has also formed, together with **Clare Costa** and **David Lawrence** (both 1991), an eight-part vocal harmony group known as Octivate, which covers a wide musical repertoire. The group will be travelling to Colombia this Easter to perform in music festivals in Papayan and Cali, and to conduct music workshops. Anyone interested in finding out more about the group, or in booking them for a concert, after-dinner entertainment or wedding, should speak to Clare on 081 682 0367.

Paul Johnston (professionally **Paul Nemeer**, 1964) studied at the London Opera Centre after leaving the RAM. He has worked with Glyndebourne Festival and Touring Operas, Scottish Opera, English Opera Group, and with opera companies in Germany, Holland, Italy and Bulgaria. He moved back to Northern Ireland in 1981 and regularly sings for Opera Northern Ireland and Castleward Midsummer Opera and is also active in concert and oratorio work. He is also head of vocal studies at the Ulster College of Music in Belfast. Recently he contacted another Henry Cummings student in Bristol, **Margaret Thomas** (1965), and had a delightful meeting. He would like to contact pianist **Leela Charles** (1965) and singer **David Fisher** (1964). Paul's interests also include teaching voice and drama to mentally handicapped adults, and he would be glad to hear of any other ex-students with information in this

field. (If anyone has an address for Leela Charles, would you kindly contact Janet Snowman.)



Ian Hughes Photo Philip Wade

Dr John Joubert (1950) was appointed to the Trevelyan Visiting Fellowship, University of Durham, for the Epiphany Term 1994. This entailed a term's residence at Trevelyan College, Durham and the opportunity to work solely at one's own subject. The only formal requirement is to deliver the public Trevelyan Lecture on a subject on which the Fellow has worked whilst in Durham.

The Kaiser Quartet has changed its name to the International String Quartet and is now under the management of International Music Consultants. Among its members are **Carmine Lauri** (1993) and **Susanna Menta** (1992). In summer 1992 the quartet won a full scholarship to study with the Brodsky and Kocian String Quartets for two weeks at Dartington, and it has been invited to give a series of concerts in Germany.



Skaila Kanga

Harpist **Skaila Kanga** (1966) - see also page 1 - had a busy concert and recording schedule in 1993. She appeared four times at the Wigmore Hall with the Nash Ensemble, of which she has been a member since 1977, the Academy of St Martin-in-the-Fields, and the Westminster Cathedral Choir performing works by Ravel, Debussy, Roussel, Britten

and David Matthews; at the Barbican with clarinetist Emma Johnson and the Guildhall String Ensemble in a premiere of a work for clarinet, harp and strings by **Paul Reade** (1965); at the South Bank's Contemporary Music and Czech Festivals; at the Cheltenham Festival with broadcast premieres of Jean Françaix's Quintette No 2 and **Michael Berkeley's** (1966) *Nocturne*, and symphony concerts with the Academy of St Martin-in-the-Fields and the Royal Philharmonic Concert Orchestra, both of which she is principal harpist. Some of the artists she has recorded for in 1993 include Kiri te Kanawa, Monserrat Caballé, Andrew Lloyd Webber, Pat Metheny, Extreme, Kylie Minogue and Michel Legrand. Television performances include music for *Hedda Gabler* by Per Norgard, *Scarlet and Black*, *Soldier, Soldier*, *House of Elliott*, *Last of the Summer Wine*, *Middlemarch*, *Inspector Morse*, and the Royal Variety Performance (her 10th year). Skaila was featured soloist on the film track of *Naked*, which was a winner at the Cannes Film Festival. She and violinist Xue-Wei (who also teaches at the RAM) have just completed a CD of many Kreisler and Heifetz encore pieces for violin and harp, arranged by Skaila. Last year saw the beginning of a new series of classes at the Academy called *Musical Awareness for Harpists*, which she and her students are enjoying immensely.

Cellist **Oliver Kentish** (1976) writes that after leaving the RAM he took up a position with the Icelandic Symphony Orchestra. He is also a founder-member of the Akureyri Chamber Orchestra in North Iceland, with which he frequently plays and conducts. As well as his playing commitments, Oliver has turned more to teaching and composition and was recently elected to the Society of Icelandic Composers. Although he did not receive formal training in composition, whilst at the Academy baritone **David Wilson-Johnson** (1976) and the Coull Quartet (including leader, **Roger Coull** (1976), **David Curtis** (1977, viola) and **Philip Gallaway**, 1976, viola) and a string orchestra premiered his work *Three Songs of Death* to poems by Verlaine in May 1976. Several works of his have been performed both in Iceland and abroad, amongst others a work for winds, which the Icelandic Symphony Orchestra premiered in 1987 and which has since received performances in Norway and the UK. Other works include chamber music and music for the theatre. One of his larger-scale works, a cantata for soloists, choir, harpsichord solo and chamber orchestra to biblical and Icelandic texts, was given its first performance in August 1992 at a concert in the prestigious 'Skálholt' series of summer concerts, founded by the Icelandic harpsichordist Helga Ingólfssdóttir. These have been a regular feature of Icelandic musical life for nearly 20 years, with the emphasis on performance of baroque music on period instruments by the specially-formed Skálholt Bach Orchestra, as well as commissioning and premiering new music by Icelan-



Composer Edward McGuire with the percussion instruments used in his ballet *Peter Pan*, in the pit at the Theatre Royal, Glasgow

dic composers. Oliver lives in Reykjavík and is now working on various commissions, including one from the British Government, which has asked him to write a piece intended as the official gift from the British people to the Icelandic nation on the occasion of Iceland's 50th anniversary of Independence in 1994. He also freelances for Icelandic radio.

As a result of being one of the winners of the National Federation of Music Societies award, **James Kirby** (1987) has been busy playing concerts and recitals all over the UK featuring the piano music of Tchaikovsky. He has also toured the USA, Bulgaria and Sweden with the Barbican Piano Trio, with whom he has just recorded the complete Lalo piano trios for ASV. Future plans include a couple of Wigmore Hall Sunday Coffee Concerts, a solo one on 19th June and piano quintets (including the *Trout*) with the Barbican Trio and Friends (with cellist **Robert Max**, 1987) on 17th July.

The Bela Bartók Centre for Musicianship (director **Agnes Kory**, 1964), offers specialised musicianship classes for performers, teachers and students at an intensive holiday course (5-9 August) at Cranleigh School in Surrey. Telephone 071 435 3685 for further information. Agnes has recently published an article entitled *A wider role for the tenor violin?* in the Galpin Society Journal.

Irene Lau (née **Chiu**, 1975), is living in Wellington, New Zealand, where she teaches piano and keyboard at various schools; is organist at the Chinese Baptist Church; an accompanist; coaches chamber music and is director of music for the Wellington Chinese Association and Community.

Lawrence Leonard writes that his arrangements of Moussorgsky's *Pictures at an Exhibition* for piano and orchestra (published Boosey and Hawkes) was recorded on the Gala Label by the Philharmonia conducted by Geoffrey Simons with pianist Tamás Ungar, earlier this year. His symphonic poem *Mezoon*, commissioned for the birthday of HM The Sultan of Oman, was videoed by the Royal

Philharmonic Orchestra, conducted by himself. Lawrence's novel for children, *The Horn of Mortal Danger* (published by Julia MacRae) appeared in paperback in 1992.

During her triumphant performances as the Marschallin in *Der Rosenkavalier* at the Chatelet in Paris at the beginning of this season, soprano **Felicity Lott** (1973) was awarded the Grand Prix 1993 from the International Music Critics (pour le renouveau apporté à l'image de la cantatrice dans l'interprétation des opéras de Mozart et de Richard Strauss et pour l'intelligence et la perfection rare de ses récitals). The French Minister of Culture, Jacques Toubon, also presented her with the Chevalier dans l'Ordre des Arts et des Lettres, which she was awarded last year.

Hilary Marsh (1969) studied violin with Rosemary Rapaport and harmony with Leslie Regan. Since leaving the RAM she has been teaching violin, piano and cello at Stamford School, Lincs, where she is now head of strings. Two of the school's prominent alumni are Sir Malcolm Sargent and Sir Michael Tippett.

Spanish pianist **Jordi Masó** (1993) made his first CD solo recording, including the complete piano works by Robert Gerhard, in Switzerland, which is due for release this year. He also recorded for the Spanish label PICAP chamber music by Catalan composer Salvador Brotons with the Leopold Piano Quartet (Norwegian student **Marianne Thorsen** (violin), **Sarah-Jane Bradley** (1992, viola) and cellist **Kate Gould**).

Paul Marleyn (1985 & 1991) became principal cellist of the Royal Liverpool Philharmonic Orchestra in September 1993. In October his debut CD recording entitled *Russian Cello Sonatas* with pianist Sarah Morley (works by Shostakovich, Schnittke and Prokofiev) was released on the United label. On 30th March he performed the Elgar Cello Concerto in Colston Hall, Bristol, and on 20th April he will perform Tchaikovsky's *Rococo Variations* with the RLPO in the Liverpool

Philharmonic Hall. He also has recitals in Leeds, Fairfield Halls, Croydon and the Universities of London and Newcastle over the coming months. Last August he married Canadian flautist Leslie Newman.

Philip Meaden (1976) has succeeded the late Terence Lovett as director of the New London Music Society's Wycombe Music Summer School. He will retain his post as director of music at Alleyn's School in Dulwich. In addition to conducting and teaching, Philip works as an examiner for Trinity College, London, and is a part-time research student at Goldsmith's College, investigating aspects of 19th century performance practice.

Peita Menon (1986) married **Isabel Mair** (1986) in 1991. Peita is now a tax solicitor and works at Slaughter and May in the City of London, whilst Isabel teaches piano at Haberdashers' Aske's School for Boys in Elstree, Herts.

Another hugely busy year for organist **Robert Munns** (1957). He toured Norway in August-September 1993 including concerts in the Ullern Kirke in Oslo. He conducted the British premiere of Norwegian composer Knut Nystedt's *Hymn of Human Rights* at St Andrew's, Eastbourne in April 1993 and the London premiere in June 1993 as well as giving the world premiere of Nystedt's new organ piece *Le Verbe Eternel* on 31st October at the First Presbyterian Church, Des Moines, Iowa, and the British premiere at Christ Church Cathedral, Oxford, on 13th November. Stops for his American tour in October-November 1993 included concerts at West Texas State University, Oklahoma City, Denver, Omaha, Kansas City, Des Moines and Baltimore. He directed the choirs for the 1993 Christmas midnight ITV national relay from St Andrew's, Eastbourne and conducted the British premiere of Knut Nystedt's Symphony for String Orchestra and Britten's *St Nicolas*, in December 1993. Robert Munns is also the consultant for the restoration of the 1885 Father Willis organ at Holy Apostles, Swanley, Kent, and harpsichordist with the Besozzi Wind Ensemble.

Antoine Mitchell (1975) has been appointed conductor of the Second Essex Youth Orchestra in succession to **Dennis Wick** (1950) who has retired. Antoine guest conducted the Wrocław Philharmonic Orchestra in Poland in December, made a return visit to the Cairo Symphony Orchestra with a programme to including the Egyptian premiere of the overture *Isis* by Ahmed El Kahirat, and has many concerts confirmed with the Lublin State Philharmonic Orchestra in Poland, of which he is principal conductor and director of the Lublin Philharmonic Chamber Ensemble. He continues to be busy with the Essex Musical Association and has been invited to the Festival de la Primavera Andres Segovia in Ma-

drid in May and to Mexico in June. He continues to conduct the Brentwood Youth Orchestra and the two community orchestras, the Southend and Essex Symphonies. Antoine has given many courses in both conducting and piano teaching and has been professor of conducting and piano at Anglia University since 1985.

Edward McGuire (1970), featured composer at the 1993 Park Lane Group Young Artists Series at the Purcell Room, was represented again this year with his guitar piece *Amazonia* (performed by **Gary Ryan**, 1991). Edward's three-act ballet, *Peter Pan*, was revived by Scottish Ballet with a 27-performance run ending in Aberdeen in January. Since its premiere in 1989, it has received over 100 performances in Britain, as well as a run in Hong Kong. Last summer, his new one-act opera, *Callercotes Tommy*, was performed during the Tall Ships Race in Newcastle by the combined forces of the Northern Sinfonia, Northern Stage, Dance City and Folkworks.

Composer **John McLeod** (1961) has been spied around the Academy of late - as visiting lecturer in composition and orchestration and also working on *Incredible Vistas* for free bass accordion and chamber orchestra with professor of free bass accordion, Owen Murray. It was premiered on 23 January at the Royal Scottish Academy and repeated on 25th January in the Queen's Hall, Edinburgh, with the Paragon Ensemble.



Professor of Accordion Owen Murray rehearses with John McLeod

Photo Janet Snowman

A performance by **Iris Loveridge** (1930s) in the Subscription Rooms at Stroud, Gloucestershire, entitled *These I Have Loved*, was organised in aid of the Minchinhampton Centre for the Elderly, of which the Princess Royal is Patron. Some £1500 was raised for the charity and the programme included works by Beethoven, Mozart, Chopin, Falla and Granados.

Elizabeth Green (née **Maulton**, 1963) writes from Melbourne, Australia. Having taught for Hertfordshire County Music School as a

peripatetic violin teacher for 18 years and developed accompanist skills, she has now taken the opportunity to teach and perform in Melbourne where she has begun a teaching practice and is finding plenty of work as an accompanist, both at the College of the Arts and at the Conservatory. She has also found plenty of sunshine!

The Music Company - soprano **Philippa Hyde** (1993), counter-tenor **Ricard Bordas** (1992), harpsichordist **Helen Rogers** and baroque cellist **Jenny Janse** (1991) will be appearing on *Platform Live* on Classic FM on Friday 22nd April. Following their recent Duke's Hall concert, they have been in contact with recording company Gamut Classics and are now represented by Neil Chaffey Promotions. Future engagements include recitals at the Ramsgate Festival, Castle Ashby, Northamptonshire and a concert at St James's Church, Piccadilly, on Saturday 11th June at 7.30pm.

Percussionist and marimbist **Makoto Nakura** (1990) was invited to give a second masterclass at the Hong Kong Academy for the Performing Arts last November, which again attracted rave reviews in the press. He featured in an article in Cathay Pacific's flight magazine, and in January 1994 was selected as one of four young international artists for representation for three years by the New York-based Young Concert Artists' Inc. Makoto featured in a concert for percussion in the Duke's Hall at the RAM on 17th February, where he gave the European premiere of Tsumeya Tanabe's *Concertino for Solo Marimba*. He is shortly to make his debut in the USA performing at the 92nd Street 'Y' and also at the Kennedy Centre in Washington, and he has also been invited to do mini-residencies in various American universities.

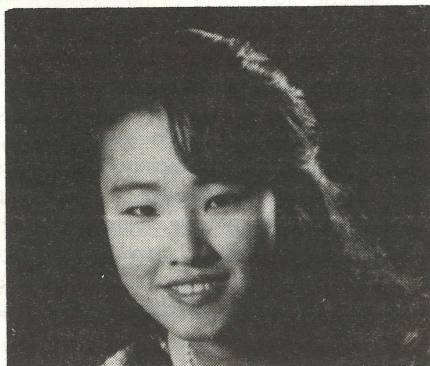
As conductor of three orchestras in New England, USA, **Royston Nash** (1957) recently performed in New Hampshire with Paul Neubauer, viola, winner of the 1980 Lionel Tertis International Viola Competition. In January Paul joined Royston in Cape Cod for a performance of the Mozart Sinfonia Concertante and the Gordon Jacob Viola Concerto No 2. Royston is director of the Nashua Symphony Orchestra in New Hampshire, the Cape Cod Symphony Orchestra and the Symphony by the Sea in Boston.

Chris Nicholls (1991) is currently studying at the Mozarteum in Salzburg with Ricci and is very much enjoying his time there. His debut recording for Hyperion will feature Liszt's works for violin and piano with pianist **Jonathan Ayerst** (1993).

Performers in opera at the Royal Opera House at Covent Garden from December 1993 include **David Wilson-Johnson** (The Speaker, *The Magic Flute*) and **Jane Webster** (1987) (Fifth Maid, *Elektra*).

Daniel Pailthorpe (1989) is principal flute of the English National Opera orchestra and also performs regularly with the Chamber Orchestra of Europe and the Nash Ensemble. **Katherine Constable** (1988) recently joined him as second flute at the ENO.

Pianist **Yoko Ono** (1987) gave her London debut recital at the Purcell Room on 28th October 1993. Yoko plays regularly to high acclaim in Japan.



Yoko Ono
Photo Robert Carpenter Turner

Robert Palmer (1951) has happy memories of his student days at the RAM, having completed his course in Speech and Drama which was directed by the late Rose Bruford. Robert has had a very varied career, covering a wide area in the field of drama. Work has included teaching at the Rose Bruford College in Kent for 12 years, directing for various regional theatres, examining for the LRAM (Speech and Drama) Diploma as well as external examining for the universities of Newcastle, Bristol and London. His work has taken him abroad and for the past 18 years he has been attached to Marymount College, New York. For the last 25 years he has been senior voice tutor at RADA.

Justin Pearson (1979) is consultant orchestral adviser to the National Symphony Orchestra, principal cello in the National Symphony Orchestra, director of the Locrian Ensemble (15 concerts at St Martin-in-the-Fields in 1994), cellist of the Feinstein Ensemble, a member of the **Michael Nyman** (1965) Big Band, principal cello in the West End production of *Phantom of the Opera*, a governor of the Royal Society of Musicians, a member of Serenata of London, with four CD releases on the Naxos label in 1994, all of chamber music.

Harpist **Mariana Petropoulou** (1984), from Athens, was awarded the BMus Degree (external) of the University of London with Second Class Honours, in 1993.

Delightful letters have been received from **Murrie Pettie** (1920s) who has just celebrated her 90th birthday. Murrie became a student at the RAM in 1923 and says that the Teacher Training Course run at the time at the Academy was the best training she ever had. She studied elocution and drama, as well as singing and voice culture. In 1945 she was

asked by the Ministry for Education to be in charge of the music in a new course for people coming out of the forces and doing an intensive year in Emergency Training, and for the next five years she worked with adults coming from the Wrens, WAFS, Agricultural Works or Police - moving onto training uncertified teachers aged 35-plus who had to be trained in order to get a pension. One of her later students was the arts journalist Marie Myerscough, who had met the young accordionist **Phuong Nguyen** in one of the Vietnamese refugee camps in Hong Kong. Turning on the radio in the middle of the night, Murrie heard Richard Baker interviewing professor of free bass accordion Owen Murray. By coincidence, Marie Myerscough visited her shortly afterwards and Murrie said 'Can you imagine such a course at the RAM?' (Marie Myerscough pursued the story of musically-talented Phuong, who was brought to the UK following a vigorous campaign and begins his full-time studies with Owen Murray in September 1994.) Murrie still finds time during the day to swim, do lots of walking and enjoy life to the full.

Tanya Pridgeon's (née Heller, 1966) move to East Sussex in 1987 coincided with a severe onslaught of ME. During the past six years she has gradually improved, partly due to yoga, partly by taking up the oboe (she is a violist), but also by putting the energy she did retain into building up a local orchestra for everyone above Grade III standard. The orchestra started in October 1991 with nine players and Tanya as the conductor, but at that stage she could only conduct for up to ten minutes with one arm before having to change. About six months later they tried movements from a Mozart piano concerto and a Haydn symphony and since then they have never looked back. The orchestra functions on Saturday morning and charges £10 per term subscription to cover the hire of the hall, and all costs of concerts are met by local companies who donate services, including pastries for their Breakfast Concerts. All proceeds are given to charity. Tanya reports that the ensemble has grown to 35+ players, and that they badly need a set of timpani. As even a second-hand set would cost around £1500, she would like to ask if any kind fellow-musicians would offer any advice, ideas or even contributions to the Forest Row Orchestra Timpani Fund. Please do contact her on 034282 2590.

Andrea Quinn (1989), who won the recent *Conduct for Dance* Award, has been appointed conductor of the London Philharmonic Youth Orchestra.

The Regent Wind Quintet (**Susan Torke** (1990), flute; Jane Evans, oboe; **Angela Crispe** (1990) clarinet; **Susanna Cohen** (1989) bassoon and Roger Montgomery, horn) gave a concert at St James's Church, Piccadilly, in December, to celebrate the 85th birthday of Elliott Carter.

'All Power to Your Elbow' wrote violinist Hugh Bean about **Michael Rennie's** book *Practice - a 45-Minute Warm-Up*. The book received an excellent review in *The Strad*, which said 'Teachers rarely prepare their students for a life of limited practice time. As orchestral violinist, leader and session musician, Michael Rennie understands the problem. He is the first to offer a timed exercise programme and a 'running commentary' of advice alongside the notation. The aim is to keep the player's mind on the job. The layout is excellent, even the page-turns are part of the psychology. Each double-page spread holds a self-contained series of tasks and the act of page-turning allows the muscles to relax.' The book is available from Newton Lodge Publications, 12 Newton Road, London W2 5LS. Tel 071 229 6070. **Michael Rennie** (1954) has had a distinguished career playing with all the major London symphony orchestras, and during the 60s and 70s he led the orchestras for the Festival Ballet, the Royal Ballet and several touring companies from abroad, including Martha Graham, Bat Dor (Israel) and Ballet Contemporaine (France). He also led the West End shows *Fiddler on the Roof* (with Topol, in 1983) and *Annie Get Your Gun*. He currently works as a freelance musician and teacher.



Mariana Petropoulou

Last April the Robert Farnon Society Magazine *Into Melody* gave a dinner party in a London hotel to which **Clive Richardson** (1932) and his wife were invited as guests of honour. Another distinguished guest was **Sir Vivian Dunn** (1930s), whom he had not seen for over half a century and Clive found it quite an experience meeting up again!

Mair Jones (now Roberts, 1953) has retired from the position of principal harpist of the Royal Liverpool Philharmonic Orchestra after 38 years of unbroken service. She won a Denbighshire County Scholarship to the Academy in 1953 and studied with Gwendolen Mason for three years. Whilst at the RAM she won the Julia Leney Prize for harp playing, and on completing her studies was appointed principal harp of the Yorkshire Symphony Orchestra, where she remained until its disbandment in 1955 when she became principal harp of the RLPO. Mair continues to teach the harp privately and is also a part-time teacher at Howells School, Denbigh. She has appeared on numerous occasions in

concerts, broadcasts and on television. Writing under her married name of Mair Roberts, she has written three books, including the first harp tutor to be published in Welsh, and a history of Welsh harp makers. She now lives in Ruthin, North Wales, with her scientist husband O. Trevor Roberts, who is a well known Welsh poet and author. Together they have given numerous lectures combining poetry and harp.

Betty Roe (1951) had a fruitful end to 1993 with a concert and reception at Essex Hall, Notting Hill Gate, in October, at which six new volumes of her songs were launched. These are all published by Thames Publishing, trade distribution by Music Sales. In November the musical play *Crowds*, for which she wrote a substantial score, had three highly successful performances in a production at St James Norlands Church, Holland Park, London, by Three-in-One Productions. The play is shortly to be republished in the revised version used in November. In January 1994, a short choral work commissioned by St Elphin's School, Darley Dale, will have its first performance in Derby Cathedral, and later in 1994 the Thomas Hardy suite *Under the Greenwood Tree*, which she has written for the summer school of the International Federation of Pipers' Guilds, will have its first performance and be published.

Douglas Rogers (1971) writes that in early 1993 he was in New York recording a CD for Bridge Records of the works of Giulio Regondi, the 19th century guitar and concertina virtuoso and composer. This appeared in the UK in September 1993, is entitled *The Great Regondi*, and comprises 10 studies for guitar played by the American David Starobin and two concertina concert works which Douglas plays on an 1858 instrument (made in London), accompanied by an 1850 Broadwood piano. He is apparently the only living recitalist on the concertina, playing works unperformed since Victorian times. Volume 2 will be recorded in early 1994. He has also played one of the six concertina concertos (No 1 in G by Bernhard Molique), and reports that one of the RAM's former principals, George Macfarren (1813-87) composed a few works for the concertina: three were published, but not his *Romance and Allegro Agitato* for concertina and violin, viola, cello and contra basso (1854), which has been lost. Douglas has also published a series of articles on Regondi in the American magazine/journal *Guitar Review*. Recently he has performed on radio and television accompanying a singer in operatic arias arranged for voice and guitar, and he will be giving recitals on both guitar and concertina, although playing both instruments in the same concert is a problem, for the guitar nails clatter horribly on the concertina's keyboards. Douglas has also done two recent BBC World Service broadcasts, as both performer (accompanying a singer on the guitar) and broadcaster - talking about the concertina.



Betty Roe

Latin American bandleader and singer **Edmundo Ros** (1937) celebrated an evening with the BBC Big Band and Stanley Black, at the Queen Elizabeth Hall in early January. Edmundo, born in 1910, performed some of his old favourites, including *The Girl from Ipanema*, *The Wedding Samba* and *Yellow Bird* to a thrilled audience (read the interview with Edmundo in the RAM Magazine which you will get with this Newsletter if you are a member of the RAM Club, Guild or Friends). Edmundo was recently a featured guest on *This is Your Life*. At the end of the South Bank show on came the television cameras and host Michael Aspel and his red book, recording an extremely surprised performer.

During the February-March period at the Royal Opera House, **Christopher Ventris** (1986) sang the role of Capitaine Ricardo in Massenet's *Chérubin*, and **Claire Powell** (1976) the role of Maddalena in *Rigoletto*. **Anna Cooper** (1965) sang the role of Giovanna in the same production.

Malcolm Rudland (1970), in his capacity as Secretary of the Peter Warlock Society, is getting together a cast of singers (**Ian Caddy**, **Stephen Adams**, **Lindsay Benson**, **Richard Bourne** and **Gareth Roberts** (all 1969-71) to take part in a performance of Warlock's *The Lady's Birthday* for the composer's centenary celebrations at the Savoy on 30th October of this year. The same cast, all former pupils of Henry Cummings, performed the piece in a student concert at the RAM, with Malcolm at the piano, on 22nd May 1969.

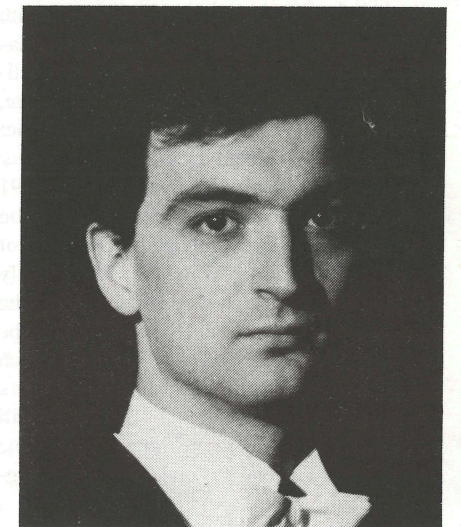
Apart from his successful Park Lane Group recital on 11th January which secured excellent reviews in the *Independent on Sunday*, *Daily Telegraph*, *The Times* and *The Observer*, guitarist **Gary Ryan** (1991) and his flautist partner Louise Holmes have been accepted onto the *Live Music Now!* Scheme. During the past year Gary and Louise performed aboard the *MS Sagafford* from Australia to Hong Kong, and on the *Queen Elizabeth 2* in October to New York, with a tour of Romania and Hungary in October 1993 with singer **Gillian Humphreys** (1963) and actor Bill Homewood.

Soprano **Charlotte Rylatt** (1990) has been working in Portugal with the Sao Carlos Opera Company, where she took part in performances of *Tannhauser* and *Turandot* as well as concerts and opera galas. She has recently taken part in operatic prizes in Barcelona and London, and sends special regards to her former teacher, Mary Thomas.

A small error crept into the article last Newsletter. **Graham Salvage** (1975) has been principal bassoon of the Halle since 1981, and not co-principal. Apologies! Once again a reminder to readers that Graham is the UK bassoon representative for Puchner's and would welcome any inquiries on 061 439 8251 (tel/fax) - all goods are sold to happy customers at factory prices!

Adam Saunders (1991) has been appointed resident composer for Natterjack Music, a company staging orchestral family concerts in the Midlands area. Adam's work involves arranging movie themes and show selections for the orchestra (made up of freelance session players) as well as composing original works for the concerts, each with a particular theme. November also sees the premiere of Adam's *Fantasy Overture* with the Huntingdonshire Philharmonic conducted by **David Lawrence** (1991).

Iain Simcock (1988) is assistant organist of Westminster Cathedral, London, and solo concert organist, performing at all of the major venues across Europe. He is also a frequent broadcaster and recording artist (see also page 30).



Iain Simcock Photo Malcolm Crowthers

Dennis Simons (1963) has taken up the position as conductor and artistic director of the Saskatoon Symphony in Canada.

Anne Christine Smith and **Hilary Ward** (both 1965) had an exciting holiday on five Hawaiian islands, seeing the aftermath of Hurricane Iniki on Kauai and nearly getting mixed up with Hurricane Fernanda, which was approaching Maui. Fortunately they were not prevented from flying on to Hawaii.

where they dived in a submarine to see the coral reef and hiked to the eruption site on Kilauea, to see the red hot lava oozing forth from just feet away. Just after Christmas, and following her article in the last Newsletter, Hilary met up once more with **Martin Copley** (1965) and **John Dunn** (1965), reminiscing, discussing teaching and so forth. Hilary would very much like to contact **Kay Lomax** (whom she last saw on TV several years ago playing in a northern orchestra) and **John Walmsley**, another former student of Else Cross (would anyone with contact addresses for Kay and John please let Janet Snowman know at the RAM).

Tuba player **Paul Smith** (1988) has been a member of the BBC Symphony Orchestra since 1990.

Vivienne G Smith (1942) had the honour of playing a short group of pieces on the restored spinet (made by Kirkham of Manchester in 1769) to HRH the Duchess of Kent on her visit to Fairfax House, York, on 29th October 1993.

Florilegium, whose members include **Ashley Solomon** (recorder, 1991), **Liz Kenny** (lute, 1991), and BMus teacher Neal Peres Da Costa (harpsichord), gave a concert in the Wigmore Hall on Friday 18th February. This followed a successful trip to the Canary Islands. The ensemble's debut CD recording of chamber music by G P Telemann was awarded the *Diapason d'or* Award in France in 1993.

Flautist **Jennifer Stinton** (1985) gave a recital on 6th February at the Wigmore Hall with pianist Iwan Llewelyn-Jones. Jennifer has performed as a soloist in many major festivals, including Cheltenham and Cambridge, and frequently appears at the Purcell Room and Queen Elizabeth Hall. She made her debut in the Royal Festival Hall in 1991 playing a Mozart Concerto with the Philharmonia Orchestra in the presence of HRH The Princess of Wales. She has recently recorded the Khachaturian concerto with the Philharmonia, the Vivaldi concertos with the Concertgebouw Orchestra and the CPE Bach Flute concertos with the Orchestra of St John's Smith Square. Following the Wigmore Hall recital, Jennifer will be appearing at the Aldeburgh Festival in concert with the English Chamber Orchestra, and is planning a number of recitals with Prospero, a chamber ensemble which she formed in 1993 to bring together some of Europe's finest young chamber musicians and soloists.

Among the artists appearing at the South Bank Centre over January were award-winning duo pianist **Virginia Hanslip** (1992) and cellist **Jennifer Janse** (1991) performing in a foyer event; violinist **Patricia Calnan** (1976) with pianist **Andrew West** (1987) performed works by Messiaen, Prokofiev and Franck in the Purcell Room; **Edmundo Ros**

(1937) with the BBC Big Band (see previously) in the QE; **Adrian Leaper** (1973) conducted the final stage of the 1993-4 Pioneer-London Philharmonic *Young Soloist of the Year* Competition, whilst appearing as part of the Park Lane Group Young Artists *New Year Series* were oboist **Jonathan Kelly** (1991, now principal oboe with the CBSO) with **Alison Procter** (piano, 1990), pianist **Sophia Rahman** (1992), with violinist Clio Gould; flautist **Emily Beynon** (1991), guitarist **Gary Ryan** (1991), saxophonist **Kay Bywater** with **Marcus Tilt** (piano), both current students, and pianist **Graham Caskie** (1991). RAM composers having works performed during the PLG series included **Paul Patterson** (1968) (*Duologue* for oboe and piano), **Richard Rodney Bennett** (1956) (*After Syrinx I* for oboe and piano), **Nigel Clarke**, (1987 - a new work for flute and piano), **Michael Nyman** (1965) (*Shaping the Curve* for soprano sax and piano) and **Malcolm Singer** (1968) (*i am a little church* (by e e cummings)). The **Lindsay String Quartet** (leader, **Peter Cropper**, 1967) performed at the QE on 18th January; pianist **Peter Katin** (1949) gave a recital of works by Beethoven, Liszt, Schumann and Chopin at the QE on 23rd January, violinist **Kenneth Sillito** (1960) directed the Academy of St Martin in the Fields in a concert of works by J S Bach on 26th at QE, cellist **Raphael Wallfisch** (1973) performed the Sullivan Cello Concerto with the Royal Philharmonic Orchestra (conductor Sir Charles Mackerras) and **Ross Pople** (1964) and members of the London Festival Orchestra Ensemble performed chamber music by Schubert with pianist Yitkin Seow as part of the 25th birthday of the London Festival Orchestra.

Following a concert in Muscat in Oman, organised by **Penny Adie** (née **Langrish**, 1975), **Ingrid Surgenor** (1969) was again Official Accompanist for the Cardiff Singer of the World Competition, shown on BBC 2 Television. After this she travelled to Bayreuth, where she was Assistant to Maestro Giuseppe Sinopoli. While in Bayreuth she accompanied baritone Bernd Weikl in a television programme which NDR are making about his career. Future engagements include performances with singers Denis O'Neill, Alexei Steblianko, Bernd Weikl, Gegam Grigorian, Bryn Terfel and Larissa Schevchenko.

Rosamund Sykes (1984), who studied singing with Ilse Wolf, is now head of finance and central services of the Victoria and Albert Museum.

Rose Symondson (1932) retired from teaching in September 1991 after a life of concert performing, coaching and teaching, and is now in her 87th year.

The BBC Symphony Orchestra held a week-end festival from 21-24 January celebrating the music of **John Tavener** (1965). *Icons*

opened in Westminster Abbey with Tavener's *Akathist of Thanksgiving*, and continued with concerts at the Barbican Hall and St Giles Cripplegate. Music performed included *The Protecting Veil*, *Celtic Requiem*, *Palintropos* and *Sixteen Haiku of Seferis*, and concluded at Westminster Abbey with *In alium* and *Ultimos Ritos*.

Welcome news from **Roy Teed** (1953), who retired in 1992 from his teaching post at the RAM. His *Elegy, Scherzo and Trio* was performed by the Kingfisher String Quartet (**Beth Spendlove** (1980), **Christopher Gould** (1987), Jonathan Hallett and **Nicholas Cooper** (1983) on 9th October. The work is the third version made of an earlier piece, and it met with a warm reception. It will be played again at the British Music Information Centre, 10 Stratford Place, London, in April.



Ingrid Surgenor



TRY US FIRST!

If you are looking for extra players to fill a date, or for part-time teachers in your school, please contact Janet Snowman at the Royal Academy of Music, who has a database of excellent young performers and teachers (all former students) who would welcome any opportunity for such work and have given permission for their telephone numbers to be given to inquirers. The Academy is always happy to provide references.
DIRECT LINE
071 873 7335

Jean Davis (née **Thompson**, 1956) recently retired from the post of Inspector/Advisor for Music in Kingston, and is currently working as a freelance music consultant. Her involvement in music education continues with her new role in teacher training and inspection for OFSTED. She would love to hear from fellow students of her vintage.

Conductor **Bramwell Tovey** (1975), artistic director of the Winnipeg Symphony Orchestra, was the recipient of an Honorary Doctor of Laws degree at the Fall Convocation of the University of Winnipeg in October 1993, in recognition of his distinguished contribution to the cultural life of Winnipeg and his outstanding efforts as an ambassador of the city. In Canada he has been guest conductor with all the major orchestras, including the Victoria Symphony, Vancouver Symphony, Calgary Philharmonic and Montreal Symphony. He is also the architect of the Winnipeg Symphony Orchestra's acclaimed Du Maurier Arts Ltd New Music Festival, the first of its kind in North America, which has been an unprecedented success in its two years of existence, attracting some 10,000 people in its first year and 11,000 in its second, catapulting the orchestra to the forefront as a leader in the presentation of Canadian music.

Bassoonist **Katrina Watson** (1991) was married in September 1993 to Bruce Gordon, an Edinburgh solicitor. She is currently freelancing in and around Glasgow with orchestras including Scottish Opera, the Royal Scottish National Orchestra and the Scottish Chamber Orchestra.

Malcolm Weale (1968) made his debut with the London Symphony Orchestra in 1968, and was appointed co-principal trumpet with the Bournemouth Symphony Orchestra in 1969. He has freelanced with most London orchestras and recorded as a soloist for EMI - Manfredini's Double Trumpet Concerto and on Erato with Marie-Claire Alain. In 1983 he was appointed professor of trumpet and cornet with the Ministry of Defence. He has performed in most parts of the world, including Europe, America and Asia, and in 1991 undertook a tour to Malaysia for the Associated Board as an examiner. He has given masterclasses and adjudicated at the Royal College of Music and the Royal Northern College of Music, and he recently gave the premiere performance of Gordon Lawson's Trumpet Concerto, written for him. Interests and hobbies include competing in the London Marathon and being a qualified FA soccer coach and he was appointed a Justice of the Peace in 1987.

Captain Ted Whealing (1974), former director of music on the Royal Yacht Britannia, is now director of music to the Royal British Legion, as well as director of their Central Band. Their latest recording is *Thanks for the Memories* on the Souvenir label. The Band is celebrating its 50th anniversary in 1994 with

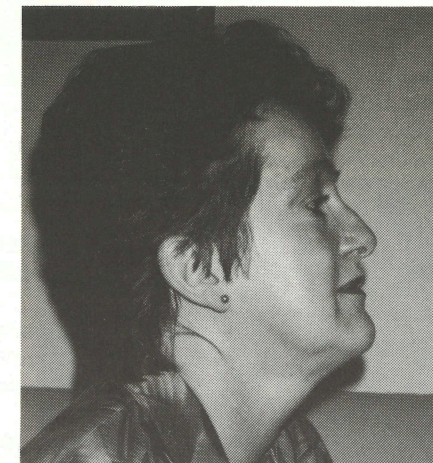
a Gala concert in the Fairfield Halls with Richard Baker. In July 1993 they performed the finale concert of the Chichester Festivities where they were joined by soprano Rita Hunter and the St Richards Singers. Another recording, for the D-Day Anniversary, is in the pipeline. In addition to his musical duties, Ted has been involved in some of the Royal British Legion's other activities including helping to organise an Ex-Service International Wheelchair Games at Stoke Mandeville Hospital last July. Having seen the photograph in the last Newsletter of the staff 'performance' of Christopher Brown's Toy Symphony which took place in the Sir Jack Lyons Theatre, Ted hopes we all received the proper MU rate plus portage.



Captain Ted Whealing

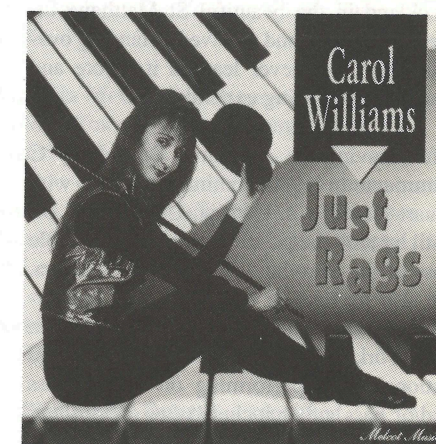
Pianist **Emily White** (1988) was the featured artist for a one-hour radio recital and interview on WNYC Around New York in July. In August she won first prize in the Sigma Alpha Iota National Graduate Performance Awards Competition held in Cincinnati, Ohio, and she recorded Edward MacDowell's *Woodland Sketches* for the soundtrack of a promotional film about the MacDowell Colony for Composers in New Hampshire. In November she performed on WBAI radio in a programme called *Women in Music*, and she has just been selected as a top winner in the 1994 Music and Musicians Competition. She continues work on her doctorate and also teaches at the Juilliard School at night.

Jennette Wickes (née **Pears**, 1961) completed the GRSM Course in 1961 and commenced teaching music in combination with her post of organist and choir mistress at her local Parish Church. She had an interest in computers (an area in its infancy then), so decided on a change of direction and resigned her teaching post to become a trainee in one of the major London banks, whilst still performing music in the evening. She was also a member of the London Philharmonic and City of London Choirs. She started her own pianoforte teaching school and taught adults, which was very rewarding, and she is now working part-time for the Cambridge Military Hospital in Aldershot, and is still deputising as organist in her area. She also now sings with the Waverley Singers. Jeanette has very much enjoyed all aspects of her varied career.



Jennette Wickes

Just Rags is the title of **Carol Williams**' (1986) new CD, a disc containing the famous *Black and White Rag*, *Ivory Rag*, *Maple Leaf Rag* etc, recorded on piano and classical organ. Carol, who has given recitals at Westminster Abbey and many of the major Cathedrals in the UK and Scandinavia, is an enthusiastic exponent of today's high-tech products as well, and her concerts on both classical pipeless organs and on electronic entertainment organs enable her to play a wide variety of organ music at numerous venues - over the next few months this will encompass the full spectrum from St Paul's Cathedral via Blackpool's Tower Ballroom and Sheffield's City Hall to the Tuschinski Theatre in Amsterdam. Carol is taking part in a *Friday Night is Music Night* programme on BBC Radio 2 in May, and later this year embarks on her first concert tour in the USA. She has also just completed recording sessions for two CDs on cathedral and church organs. Copies of all recordings available from Melcot Music 0256 819351/ Fax 0256 53159



The cover of Carol Williams' new CD - *Just Rags*
Photo INS

Cushion concerts for children is the hobby of cellist **Catherine Wilmers** (1974), who likes to organise these in her local village hall in Baldock, Herts. Catherine, sub-principal cellist with the London Philharmonic, writes that she organised some seven concerts in the

autumn and spring with attendances of around 120 children and adults. She would be delighted to hear from anyone interested in giving a concert for children - and writes of the rewards of doing so, whether it is a private show or a Victorian concert party in full dress.



A painting of Catherine Willmers by artist John Plumb, used by Catherine as a postcard

Andrew Wise (1982) moved to Amsterdam in 1982 to work with the Netherlands Opera Company, the Théâtre Royal de la Monnaie in Brussels and Opera Forum. He was recently appointed chorus master of the Flemish Opera in Antwerp, where he is now living.

Helen Yorke (1981), who teaches German diction on the staff of the Juilliard School of Music, has founded the New York Society of Art Song.

A delightful note was received from **Georgina Zellan-Smith** (1959) from New Zealand, who will be visiting the UK in April. Georgina played the Chopin No 2 Piano Concerto in Auckland in the beautiful St Matthews-in-the-City church, and received a standing ovation - she had never learned it before and found it an amazing experience!

After leaving the Academy, **Dr Jeffrey C Zimmerman** (1980) continued working with Stuart Knussen in Canada, UK and the US until he took the position of principal double bass of the Maryland Symphony Orchestra. He also performed with the Royal Philharmonic Orchestra while they were on tour in New York in 1987. Broadway, regional and national tours performing on double bass and/or bass guitar included *Les Misérables*, *Evita*, *Chorus Line* and *I Love my Wife*. Jeffrey travelled to China and became a Doctor of Oriental Medicine, specialising in Qi Gong. He is on the Board of the Acupuncture Society of New York and is an examiner for the National Commission for the Certification of Acupuncturists. He practises and teaches acupuncture, Qi Gong and martial arts, including Kung Fu and Tai Chi. The latest article on his work was featured in *Masters of Kung Fu* (September 1993). He is

currently living in Westport, Ct, writing his book on music and energetic medicine, working on an exclusive clientele, and hoping to get back into some musical activities in the near future.

STOP PRESS

Following her acclaimed new CD release of harpsichord sonatas by Scarlatti and Soler (United 88005 CD), harpsichord professor **Virginia Black's** (1966) playing was described by the reviewer in *CD Review* as 'a musical instinct second to none in this repertoire'. Virginia plays works by Gorecki and concertos by J S Bach at the Bach Festival on 8th June and will give a solo recital on 9th June.

Finally, news from an **Unnamed** (by request) alumnus who has just contracted the band for a male strip show in London's West End.

Dr Anne Osborne (1979) writes from Trinidad where she is busily occupied in the Department of Creative Arts in the University of the West Indies. Anne wrote following two articles she had seen in the last Newsletter mentioning a work written for schools by John Webb with steel pan drums, and also that Stephen Bourne, a BBC researcher, was interested in finding material about Winifred Atwell and other black artists who had contributed much to British music in the past. Anne is busy teaching on the music programme and also supervising four undergraduate theses, as well as working on a big project which she initiated with some of her tutors - formulating National Graded Examinations in Solo Pan Performance, akin to the British examinations in other conventional instruments. It is hoped to launch the syllabus in March and to begin examining in November this year. Last November she



Promotional postcard of soprano Amanda Dean (1992), who starred in the recent Channel Four opera *The Empress of Newfoundland*



Anne Osborne

was chief adjudicator for a steel band music festival and at that same time her Fulbright lecturer and his wife arrived in Trinidad. The Creative Arts Centre also hosted another music Fulbrighter from Virginia - this time in Barbados and based with **Janice Millington-Robertson** (1970). Anne's department is still trying to obtain a grand piano through 'begging' letters, as the university does not own one!



Julian Bream (third from left) at a party given by the Guitar Department to celebrate his 60th birthday. To his left is Michael Lewin, head of department, and on the far right is Colin Downes, who also teaches guitar at the Academy plus recent and current students Photo Rita Castle

STUDENT SUCCESSES

In the last 18 months or so ...

Robert Plane (clarinet), Gold Medal and First Prize, Royal Over-Seas League Music competition, June 1992; appointed Principal Clarinet of the Northern Sinfonia, November 1992

Sophia Rahman (piano), Accompanists' Prize, Royal Over-Seas League Music Competition, June 1992; first recording with violist Philip Dukes (Gamut Classics).

Marianne E Andersen (mezzo-soprano), Joint Second Prize in the Tunbridge Wells Young Concert Artists' Competition, July 1992

Florilegium (members include **Ashley Solomon** (recorder) and **Liz Kenny** (lute), First Prize in the International Early Music Competition at Utrecht and Second Prize in the Swedish International Baroque Competition in Malmo, September 1992; Diapason d'Or award for first recording of works by Telemann (Channel Classics), 1993

Lucy Gould (violin), **Josephine Knight** (cello), **Martin Storey** (cello) awarded Fulbright Scholarships for postgraduate study in the USA, September 1992

Gould Piano Trio (**Lucy Gould** (violin), **Martin Storey** (cello), **Gretel Dowdeswell** (piano) - winners of First Melbourne International Chamber Music Competition 1992 and the Florence Chamber Music Competition (Vittorio Gui) and Audience Prize, 1993.

Peter Gilbert-Dyson (conductor) - Havant Symphony Orchestra Bob Harding Award and runner-up at the National Association of Youth Orchestras British Reserve Insurance Conducting Competition, October 1992

Jennifer Saunders (soprano), winner of the Great Grimsby International Singing Competition, with **Annette Saunders** (piano) winning the Accompanists' Prize, October 1992

London Cantilena Quintet - Premier Award at Europe's Stage 91 in Barcelona, the John Tunnell Trust Award and their first CD, November 1992

Miguel-Angel Munoz (piano) - First Prize in the National Piano Competition "Cuidado de Melilla" in Spain, which included five concerts sponsored by the Spanish Ministry of Culture, November 1992; First Prize,

Concurso Permanente de Jovenes Interpretes de Juventudes Musicales de Espana, January 1993

Stuart Thompson and **Iris Schollhorn** - Alec Robertson Scholarships (CMC/ Westminster Cathedral), November 1992
Luminita Spinu - Composition Prize of the Worshipful Company of Musicians, November 1992

Fiona Macdonald (soprano) - Joint Winner of the Wagner Society Bayreuth Bursary, January 1993

Jordi Maso (piano) - First Prize in the City of Albacete Competition and Joint Winner of the Salvator Montsalvatge International Competitions, both in Spain, February 1993

Medea Quartet - Three year residency at York University, from September 1993

Daniel-Ben Pienaar (piano) - a Yamaha Music Foundation of Europe Keyboard Scholarship, February 1993

Moriarty Saxophone Quartet - winners of the Tillet Trust Award, February 1993

Catherine Harper (soprano) - winner of the female voice category of Ballymena Festival Prize (Ireland's major singing award), March 1993

Jonathan Kelly (oboe) - appointed Principal Oboe in the City of Birmingham Symphony Orchestra, March 1993

Nicola Humphries (soprano) - reached the final of the Richard Tauber Competition, March 1993

Corinne Gerend, Laura Donoghue, Eun-E Goh - winners of the Under-22 category of the Stichting Charles Hennen Chamber Music Competition in Heerlen, Holland, April 1993

Gareth Small (trumpet) - appointed Co-principal Trumpet with the Halle Orchestra, April 1993

Christopher Maltman (baritone) and **Marianne E Andersen** (mezzo-soprano) - First and Second Prizes in the English Singers' and Speakers' Association Award; **Andrew Smith** - Accompanists' Prize, May 1993

Jorge Renteria (horn) - appointed First

Horn in the 1993 European Community Baroque Orchestra, May 1993

Catherine Harper - winner of Peter Pears Birthday Bursary to study at Aldeburgh, May 1993

Huw Williams, William Whitehead and **Gerard Skinner** appointed, respectively, as organ scholars to St Paul's Cathedral, Westminster Abbey and Westminster Cathedral, June 1993

Lorna McGee (flute - First), **Sarah Burnett** (bassoon - Second) and **Jane Emanuel** (oboe - joint Third) Prizes in the Shell LSO Woodwind Music Scholarships, June 1993

David Preston (free bass accordion) - Winner, Royal Over-Seas League Competition, June 1993

Joanne Rozario appointed Principal Clarinet with the Hong Kong Philharmonic; **Anne Rankin** (oboe) appointed also, June 1993

Pamela Edwards (harpsichord) won Raymond Russell Memorial Prize, June 1993

Richard Bourn (horn) appointed to the Halle Orchestra, June 1993

Jonas Albrektson appointed Co-principal Oboe with the Gothenburg Opera, June 1993

Victoria McLaughlin (soprano) won the Golden Voice of Athlone Competition, June 1993

Stuart Thompson offered post of Diocesan Director of Music in the Catholic Diocese of Leeds, June 1993

Kate Setterfield (cello) appointed to the CBSO, September 1993

Hellier String Quartet - appointed Quartet in Residence, Aldeburgh, until Easter 1994.

Shinuh Lee - awarded Cornelius Cardew Composition Prize, 1993

Clarinetist **Elaine Cocks** and pianists **Daniel-Ben Pienaar** and **Andrew Law** performed in the recent TV series of BBC *Young Musician of the Year* Masterclasses.

ANDREW SERAFINSKI,
teacher of Alexander Tech-
nique at the Academy, re-
ports on a conference on
*'Teaching the Alexander
Technique in Music
Colleges'* held at
the Academy on
29 November 1993

This was the first conference of its kind to be held at a London music college, and was the brain-child of Dorothea Magonet, coordinator of Alexander Technique at the RAM, whose aim was to provide a forum for teachers to explore some of the experiences, ideas, questions and problems that arise working with music students. We were delighted to play host to 32 teachers from different colleges and specialist schools, and the day began with small groups discussing personal experiences of teaching in widely differing situations. There followed a stimulating lecture by Catherine Butler, student counsellor at the Guildhall School of Music and Drama, on performance anxiety, based on her own research into the effects of emotional stress on success and failure of the music student. Although not herself an Alexander teacher, she placed the technique quite centrally as a means of addressing emotional issues.

During the afternoon, which was given over to three workshop/demonstrations, Glynn MacDonald gave a delightful presentation of working with the voice, and how singing is taught in colleges, based on long experience of teaching at the Guildhall and the Central School of Speech and Drama. Margaret Edis, who works regularly with woodwind students at the RAM, gave a fascinating insight into the playing of wind instruments, starting with as basic a problem as how best to lift the instrument to the lips without interfering with the ability to play it.

Diana Cummings gave us all a 'first violin lesson', showing us in a lively and interesting way how she uses aspects of the Alexander Technique in her violin teaching, thus attempting to prevent many of the habits that may later interfere with the musician's career.

The day was felt to be a great success by those who took part, and it is hoped that the conference becomes an annual event.

Secrets Out

Fellow and former professor of composition **RICHARD STOKER** is still wondering, some years on. Len Smaldon was the RAM's orchestral attendant from 1922 (starting salary £18 per annum) until his retirement in 1968.

UPON MY FIRST SOLO APPEARANCE as a pianist on the Duke's Hall stage in 1959 I met Len Smaldon for the first time. I'd seen him around the building for over a year and, as he always seemed to me to be quite a ferocious man, I'd always avoided him. (I'd seen him telling off some timid girl at the front desk who'd dared to ask for a key to a room, so I always made a point of crossing the hall when he came close.) Now I found myself in front of him, about to climb the steps to the Duke's Hall stage.

'There's no hurry,' he said to me, smiling ... 'let's see what you're performing.' He looked at my score; 'Don't know these.' He wouldn't, as I'd just written them ... 'there's four 'ps' here, in fact, they're all pretty quiet.' I nodded, far more afraid of Len than of my coming Duke's Hall debut. 'There's no need to worry, Richard.' Len knew my name - well he would, as he held a copy of the programme! 'No need to worry at all ... you see, I like you, you give me no trouble, always polite, with a nice smiling face.' I backed off a few paces. 'No Richard, I've put the piano in an excellent place, you can play as quiet as you like, six ps even, you'll be heard in every corner of the hall, even the Principal will hear you clearly up there.' Len pointed to the gallery where I could see a stooping figure taking his place.

'Shall I go now?' I asked bravely.

'Just a minute,' Len continued. 'There's no hurry ... look, he hasn't sat down yet and given me the important sign.' We looked again up at the Principal. Len said again - 'I like you, Richard.' (I couldn't think why) ... 'You're not like that arrogant boy who played here a few days ago ... I sorted him out, I did; you see, I'll let you into a little secret, there's a Dead Spot on the Duke's Hall stage and only I know where it is, you didn't know that, did you?'

I gave him a sideways nod without, however, telling him I didn't know what a Dead Spot was either. Thoughts of laid-out bodies - or a cemetery - came to mind. Len went on: 'That arrogant boy a few days ago ... I put the piano over the Dead Spot and he couldn't be heard properly anywhere in the hall, however loud he played, and his *pianissimos* were lost ... I sorted him out ... and he's by no means the first or last ... that Dead Spot up there has its uses.' Len

finally made way for me to go up to the platform with the parting words: 'Don't worry Richard, I've put the piano in a very good place ... take your time and enjoy it ... it'll play itself where I've put it.' It didn't play itself, especially the *pppps*, but all went well.

The point of this long diatribe is to ask if any other performers know of this Dead Spot or had heard about it from Len; or even, has the new Duke's Hall stage inherited it; or has it a new one; or even did anyone know where the old Dead Spot was?

POSTLUDE

Two years later Len stopped me in the RAM entrance: 'Would you like to work for the LSO?' I was taken aback ... I gave the cello up years ago. 'Not to play, but to assist the librarian, Henry Greenwood, putting in all the changes Stokowsky and Dorati made ... If you'd like to, I can fix it.' And he did, which brought me in some welcome cash, before and after I studied in Paris. Len was far less ferocious that I'd first thought.

Picture Gallery



A Concert by Lorenzo Costa, one of the famous paintings of musicians in the National Gallery and available on CD-ROM

Have you played with the Micro Gallery at the National Gallery, either within the Gallery or on CD-ROM? Look up your favourite National Gallery paintings of musical subjects, or musical paintings within famous paintings, and find out more about them. You can now buy the CD-ROM version for your own computer and, I think, download the portraits into your own computer files.



A feast of trumpets

JOHN WALLACE writes that the exhaustive, if exhausting, week-long festival of trumpet players and teachers - a visit to Gothenburg to attend the European International Trumpet Guild Festival from 8-15 August with Gareth Small (now co-principal with the Halle), Glyn Lewis, David Smith, Andreas Blum, Jamie Stoneman and Matthew Warren) - was the best thing he has ever done with the students.

'Housed in the Gothenburg Music School's startling new premises, which the Academy would give its eye-teeth for, it was a mind-stretching exercise for all of us. Each day began at 8 or 9am and finished at 10 or 11pm. Bengt Eklund, director of brass at Gothenburg, packed each day with masterclasses, recitals, seminars and concerts of an international diversity and of such a high standard of execution that it left the RAM students reeling in shock at their own comparative shortcomings. East meets West was a major strand running through the conference. For the first time many performers and professors from the old Soviet Union were in attendance. The style and execution of the 72 year old Jewish-Ukrainian trumpeter Timofey Dokshitzer held our students especially spellbound. In masterclasses with him, the old-style martinet, draconian, sink-or-swim teaching methods really came to the fore, and gave our students a welcome cold shower, which initially quadrupled both their attention and their amount of practice time. Leonid Tchumov, head of brass chamber music at the Moscow Conservatory, and Anatoly Saliainin from the Saratov Conservatoire, were also interesting contributors to the week, as were the delegates from Hungary, Latvia, Estonia and the Ukraine. Tchumov befriended us, and gave us many new pieces of Russian brass ensemble literature, which we hope to put into our own repertoire.

Pierre Thibaud, from the Paris Conservatory, was the major star from the West, and some of his students on view - Michael Brydenfeld, a Dane, comes to instant recall - gave me and our students evidence of what could be achieved on nine hours' practice a day.

I was the guest soloist at the opening concert, and the Master of Ceremonies for the closing Gala Concert, at which the Academy students excelled themselves by providing an ensemble backbone to the evening. By their willingness to rehearse and perform new Russian repertoire for trumpet ensemble in an amazingly short time, they did the cause of interna-

tional understanding excellent service, and brought great credit to themselves and the Academy. The week was an outstanding success, and I would encourage other professors to undertake a similar adventure with their students.'

Working abroad

RICHARD WAINWRIGHT
completed the Advanced
Course in 1993



Richard Wainwright
Photo Rita Castle

I was delighted when the phone rang and I was asked if I would be interested in working abroad with a chamber orchestra in Portugal. A fixer from the Manchester Camerata phoned and explained that she was finding players to send over for short contracts. Principal horn with a chamber orchestra in a beautiful and hot country - 'sounds great!', I replied.

Off I went, slightly apprehensive yet excited at the prospect of a job. The orchestra mainly consisted of English players, many of whom happened to be ex-RAM. It was comforting to know people from the first day. We were shown to our hotel and later we met the orchestral manager who showed us the sights of Fafe - the name of the village where we were based, and a remote place in the middle of nowhere.

The time of reckoning had come. At 9.30am we had our first rehearsal. After the orchestra had struck up, all I wanted to do was get on the first flight home. It did, however,

improve considerably that morning. *La Gazza Ladra* was the first piece we played and it was later to become our signature tune (unofficially!). Needless to say, the repertoire covered was slightly limited and we found ourselves rehearsing the same pieces over and over again.

After two or three days of rehearsal we were now ready to embark on our first concert. After six or seven hours of travelling on a bus on the windy roads of northern Portugal, we arrived at our venue feeling sick and somewhat shaken by the skills of our driver. We rehearsed for about half an hour then waited for an audience to arrive. At about 10.15pm we had several candidates. I think on this occasion we had an audience of about 12. None of them had ever heard an orchestra before so it was an experience for both them and us. Not only after every movement did they applaud in 'unison', but also after every loud passage. It was great, because often the following difficult quiet passages were never heard! People would come and go during the concert and some even prayed. Quite an eye-opener for any musician. After several weeks of touring and travelling the desolated villages of Portugal, we were soon to realise that this was going to be the format for the majority of concerts.

Writing from back in England and where driving is pretty much normal by comparison, even the much disheartening choral society date is a blessing. Working abroad was certainly an experience. Not always good, however, but interesting and character-building. I do have many happy memories of my four months in Portugal shared with other former students of the RAM. For obvious reasons many anecdotes have been left out, but I'd be happy to talk personally to anyone interested. If you are considering working abroad my advice is - *Be Prepared!*



ACADEMY HONOURS 1994

The following Honours (Associates and Honorary Associates) were awarded by the Board of Governors of the Academy in January 1994. The full list of newly-elected Members, Fellows and Honorary Fellows is published for the official record in the April 1994 edition of the RAM Magazine.

ASSOCIATES (ARAM)

Reverend Anne-Christine Ballard
Rosemary Braga (née Beckett)
Nicholas Bosworth
Richard Bourne
Rhodri Britton
Harold Clark
Captain David Cole
Christopher Cox
Angela East
Philip Eastop
Sam Ellis
Roderick Elms
Ken Gibson
Rachel Gough
Graham Griffiths
Alan Griggs
Christine Griggs (née Bailey)
Christopher Gunia
Nigel Hill
Simon Hogg
Lynda Houghton
John Hywel
Peter Jacobs
Byron Jenkins
Lee Tsu Hock (Eric)
Philip Lloyd-Evans
Henry Lowther
Paul Marleyn
Antoinette Miggiani
Dr Anne Osborne
Huw Rhys-Evans
Iain Simcock
Stan Sulzmann
Pamela Turnlund
Tessa Uys
Andrew West
Iaan Wilson
Nicholas Worters
Christopher Yates

HONORARY ASSOCIATES

(HonARAM)
Michie Bennett
Roger Best
Maírin Dormer
Colin Downes
Jean Gibson
Dorothea Magonet
John Mills
David Pettit
Peter Pople
Paul Rogerson
Lilian Simpson
Janet Snowman
Cornelius Spinks
David Titterington

HELP WANTED

RICHARD SHAW

Head of Keyboard Skills at the Academy, would be grateful for some help with interesting editions and early recordings of flute and piano repertoire

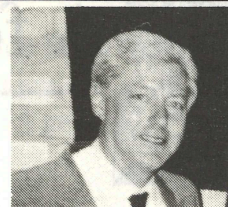
At present I am working on a new edition of Prokofiev's Flute Sonata in D op 94 and have spent some time in Moscow and elsewhere looking at various MSS and printed sources. I wonder if any readers have interesting editions, early recordings, or other materials relating to the piece (or its more familiar version for violin & piano op 94 bis)?

The young Russians Nikolai Ivanovich Kharkovsky (flute) and Sviatoslav Richter gave the premiere in Moscow late in 1943. The Kharkovsky family have helped me greatly, but I'm keen to hear from anyone with memories of the flautist or early performances in Russia or abroad. Does anyone have his recording of Bach's *Brandenburg Concerto No 5* (with Emil Gilels and sister Elizaveta, conducted by Kondrashin) on Melodia DF 1432/3? Or perhaps other recordings featuring Kharkovsky or other Russian flautists of the period? I'd like to hear Russian recordings of works such as *Daphnis* and *Prélude à l'après-midi d'un faune* recorded in the 40s, 50s and 60s.

On another tack, I'm shortly to record a CD with CAMEO, featuring music for two flutes and piano (with flautists Tony Robb and Janet Larsson (1987)). As well as works for two flutes and piano by Kuhlau, Doppler, Wesley, Fürstenau and other masters, I'm sandwiching these with Album Leaves (*Albumblätter*, *Feuilles d'album* ...) by composers such as Chopin, Liszt, Schubert, Schumann, Smetana, Dvorák and others. Does anyone have access to unusual album leaf-type works for piano or flute(s) and piano which I should consider? I'd be very glad to hear from anyone on any of the points above, and can be contacted at the RAM or on 081 882 5333.



THE VIOLA COLUMN



John White, Professor of Viola

Five world premieres were performed at the 1994 Viola Festival in Harlow (artistic director John White). *Vocuna IV* (Lamente Inglese) for solo viola by Swedish composer Kiell Perder, *Sonata Elegiaca* for viola and piano by Timothy Bowers, *Star Song I* for solo viola by Christopher Brown, *Eight Poems of Attila József* by **Melanie Daiken** for soprano, viola and piano, and *Romanza* for solo viola by Graham Whettam. Concerts included music featuring the viola, clarinet and piano, arranged in conjunction with Angela Malsbury, professor of clarinet at the RAM, an illustrated talk by Tully Potter entitled *Lionel Tertis, The Patron Saint of the Viola*; a recital by Kenta Matsumi (viola) and Naomi Morikawa (piano), Telemann and the Viola, including concert, sonatas, cantata and suite and a tribute to Watson Forbes. Again, this year's festival was in aid of the Lionel Tertis International Viola Competition. Now available are new editions of the *Scale Books 1-3* by Watson Forbes, prepared by John White, from Corda Music Publications, 183 Beech Road, St Albans, Herts, AL3 5AN.

John White would like to bring to readers' attention the recently-released cassette issue of *Viola Sonatas* by Edgar Bainton and Julius Harrison (the latter a former head of the RAM Opera Department), together with all the viola/piano music of Frank Bridge. The recording, by Martin Outram (1983) viola, with Michael Jones, piano, are now available on record for the first time - two of the most important re-discoveries of the viola sonata repertory, neither of which has been heard since the 1940s. Available from The British Music Society, 7 Tudor Gardens, Upminster, Essex, RM14 3DE. Price £7.00 (incl p&p).

INFORMATION WANTED

GODFREY SAMPSON - any information would be greatly appreciated by author David Whittle, who may be contacted at Ashmead, 34 Beeby Road, Scraptoft, Leicestershire, LE7 9SG (Tel 0533 431293).

NICHOLAS DAVIES - an inquirer is trying to locate him. Telephone Janet Snowman at the RAM on 071 873 7335.

No personal information is given out without first consulting the person concerned.

student notepad

First year student **Glenn Barlow** is to conduct a performance of Mahler's Symphony No 8 (*Symphony of a Thousand*) at the Royal Festival Hall on Saturday 18th June 1994. He will conduct the National Festival Orchestra, Pro Musica Chorus of London, London Choral Society and New London Childrens' Choir, with soloists Alison Pearce, Julie Kennard, Tracey Chadwell, Margaret Cable, Margaret McDonald, John Mitchinson, John Noble and Christopher Keyte.

On 12 January 1994 saxophonist **Kay Bywater** and pianist **Marcus Tilt** played at the Purcell Room as part of the Park Lane Group New Year Series, and on 6th February they performed as a duo at the Queen Elizabeth Hall for *SAX100*, a concert to mark the centenary of Adolphe Sax's death. Other artists included her RAM professor Kyle Horch, John Harle and Andy Shepherd, and the concert was narrated by actress Juliet Stevenson and Ronnie Scott.

Congratulations to **Paul Gillham** on being nominated as a Student-Cantor for the Academy-Westminster Cathedral Scholarship - the Alec Robertson Scholarship 1993-94.

Conductor **Peter Gilbert-Dyson** continues with his orchestra, the Belmont Ensemble of London, to give popular sell-out concerts at St Martin-in-the-Fields, with over 35 concerts organised for 1994.

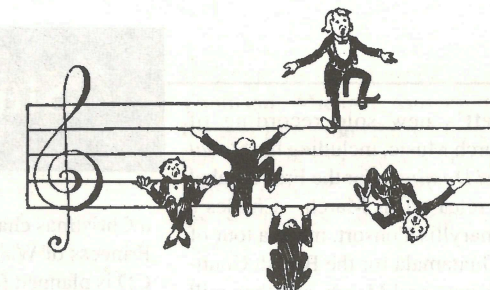
Tenor **Aled Hall** has been awarded the John Fussell Memorial Award at the Swansea Festival to further his postgraduate studies. He sang the title role in *Werther* in the recent production of the opera in the Sir Jack Lyons Theatre at the RAM.

Rebecca Hazard, director of the London Arts Singers, reports that on 5th December they performed to another full house at the Theatre Museum, Covent Garden, where they raised the sum of £300 for the Special Care Baby Unit at the Queen Elizabeth II Hospital in Welwyn Garden City. They are now preparing a demo tape of extracts from many hit musicals, including *West Side Story*, *Chess*, *Sweeney Todd* and *Godspell*. Aiden McAtinomey is now percussionist and concert manager, and Kumiko Ida the assistant musical director.

Performers from the Early Music Department performed throughout February and March on Wednesday evenings in the National Gallery in programmes of music to complement the exhibition of paintings by Claude Lorrain entitled *Claude - The Poetic Landscape*. The ensembles included Mascharada (**Kati Koski** and **Lisete Silva**, recorders, **Ricardo Barros**, harpsichord and **Shelagh Walker**, cello, performing works by Frescobaldi, Falconiero, Castello, Telemann, Corelli and Bach); the Trio Tagarela (**Kati Koski**, **Lisete Silva** and **Louise Tombleson**, recorders (works by Gibbons, Lupo, Mattheson, Telemann, Boismortier) and La Capriola (**Kata Koski** recorder, **Frances Eustace**, viola da gamba and Scott Pauley (From the Guildhall), theorbo (music by Cesare, Frescobaldi, van Eyck, Piccini etc).

Congratulations to **Richard Berry**, french horn, winner of a 1994 Yamaha Foundation of Europe Scholarship.

Bass baritone **Nicholas Gedge** is one of four artists awarded a Young Artists' Platform by the Tillett Trust. The award brings recitals at St George's, Brandon Hill, Bristol; Fairfield Halls, Croydon, and a London lunch hour recital, possibly at the Wigmore Hall, yet to be confirmed. Nick has been cast as Theseus in the



forthcoming production of Britten's *A Midsummer Night's Dream* at the Covent Garden Festival. In December he will be the bass soloist in three performances of Handel's *Messiah* with the Ulster Orchestra in the Ulster Hall and in Belfast Cathedral. He has also been busy in the recording studio, and has recorded the bass solos in J S Bach's *Magnificat*, Fauré's *Requiem* and will shortly commit to disc Bach's Cantata 82, *Ich habe genug*. He has recently been offered a contract with Glyndebourne Festival Opera.

Baritone **Christopher Maltman** has been cast as Marcello in the forthcoming production of *La Bohème* to be presented by Mid-Wales Opera. He has also received a special award of £500 in the Lasmo Staffa Competition.

QuintEssential is the name of the Sackbut and Cornett ensemble formed by **Richard Thomas** and friends with some newly-purchased instruments bought by the brass department. The group has performed in the London Bach Festival, on the brass open day at the Academy and has also given a lunchtime concert at Southwark Cathedral. They hope to perform Purcell's *Funeral Music for Queen Mary* on the 17th-century slide trumpet, the 'Platt' Trumpet, sometime in June. **Iaan Wilson** (1964) is busily providing coaching, also David Staff and Sue Addison from His Majesties' Sagbutts and Cornetts. The ensemble is hoping to attend both the Dartington International Summer School and Zaragoza Summer School in Spain in July and August. **Sarah Williams**, a first-year postgraduate student, has stepped in to fill **Adrian France's** place until his back is better following a recent fall from a loft.

Ensemble Escotia is Scotland's newest and most exciting contemporary music group, formed by Academy students **Paul Rissmann** and **Mark Morren** (saxophones), **Rhona Duncan** (violin) and **Deborah Anderson** (double bass) who, along with 15 other young Scottish professionals, hope to promote new music north of the border. One of their first engagements was the 'topping-out' ceremony of the Edinburgh International Conference Centre at the end of March where they performed music from the films scores of **Michael Nyman** (1965) as well as a new composition written by Paul.



Mark Morren and Paul Rissmann on the fifth floor roof of the Academy. Photo Fenella Clemens

STUDENTS PLEASE NOTE!

Second-hand good-quality evening tails (£45) and trousers (£20) are on sale at Camden Lock. Available from Shirley Fairbrother, The Long Stables, The Stables Market, Camden NW1. Telephone 081 462 0793.

Staff News

Charles Brett's new solo recording of Vivaldi's Church Music, including his *Stabat Mater* and *Nisi Dominus*, for the French label Verany, was released in March. Charles's group, the Amaryllis Consort, made a tour of Mexico and Guatemala for the British Council during February and March, and they will also be making a recording of Palestrina madrigals to celebrate the 400th anniversary of the composer's death.

Recent performances of works by **Timothy Bowers** include *Trumpet Aria* with Variations for Orchestra, performed by the Miskolc Symphony Orchestra (conductor **Rupert D'Cruze** (1987). Tim was invited to attend the rehearsals and concerts, which took place in Miskolc, Hungary, on 24th October last, and in the Philharmonic Hall Kosice (Slovakia) on 25th October. Students **Stephen Bosworth** and **Lydia Chatworthy** performed his *Sonata Elegiaca* for Viola and Piano at the Viola Festival in Harlow on 26th February, and his *Concerto Festivo* for clarinet and concert wind band will receive performances in July and August in Croydon, Normandy and Paris (this was commissioned by the Croydon Schools Wind Orchestra). There will also be a CD reissue of the LP *Songs of Oskar Merrikanto* arranged by Tim for choir and chamber orchestra (Cam Records).

Professor of organ **Nicholas Danby** reports that he will give concerts in Germany, Sweden and Japan during the next few months, and a masterclass at the International Music Festival in Millstatt (Austria) this summer. Two CDs of organ music by Bach will be released by Sony Classical in the Autumn.

Johnny Van Derrick, who teaches violin on the jazz course, has released a debut album with acoustic guitarist Phil Bond, called *Gershwinning*, available on the Classic Record label. Johnny has played the violin with Count Basie, Tubby Hayes, John Hawkesworth and Denny Wright, and his music has been heard on countless records and sound tracks from the *Beatles* to *The Pink Panther*. Tracks include *Let's Call the Whole Thing Off*, *Fascinating Rhythm* and *Summertime* (Number Opus D2).

B Mus Dean **Jonathan Freeman-Attwood** and organist **Iain Simcock** (1988) have recently brought out a CD of Baroque transcriptions for trumpet and organ featuring works by Albinoni, Telemann and Frescobaldi amongst others. The disc is available in the shops (PROU CD 135) but is cheaper if bought from Room 115 in the RAM!

Despite inadequate funding for rehearsals and a transportation trauma for the drummer on the day, **Michael Garrick's** *Royal Box Suite*, recorded by the BBC at Berkhamsted Jazz Society last March, was transmitted by BBC Radio 3 on 19th March. Mike led an Academy jazz group at Kensington Palace for

a Christmas charities reception hosted by the Princess of Wales on 16th December. A trio CD is planned for later in 1994 under the title *Princess Blue*.

Mary Hammond (1963) was one of two international speakers at the 50th Golden Jubilee Conference of the National Association of Teachers of Singing of America, held in Tampa, Florida, from 26-31 December last. She gave a lecture/demonstration on how a singing teacher can integrate the work of director and musical director. Also in December she set up the beginning of a musical theatre course programme in Finland, sponsored by the Minister of Culture, through the Sibelius Academy Further Education Programme. She will return there for a week in the spring to continue her work. The new postgraduate course in musical theatre, part of the London Royal Schools Joint Vocal Faculty, begins at the RAM in September.

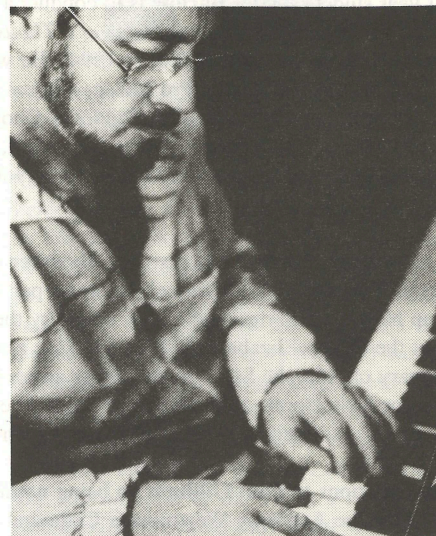


Maurice Hasson Photo Clive Barda

Professor of violin **Maurice Hasson** has been busy recently, giving concerts in London. Apart from a recital of French violin music at the Wigmore Hall with Christian Ivaldi, two lunchtime BBC Gala concerts were recorded for broadcast on 26th March at 7.30pm on BBC Radio 2 when Maurice Hasson played the Bach Concerto in A minor and the Concerto in G minor by Max Bruch, conducted by Owain Arwel Hughes. In April and May he will undertake a tour of Europe, and in July has a concert tour of South America. From 1-14 August, Maurice will appear as usual at the Pablo Casals Festival at Prades in the South of France. During this festival he will give masterclasses every day for two weeks and will be performing in six chamber music concerts.

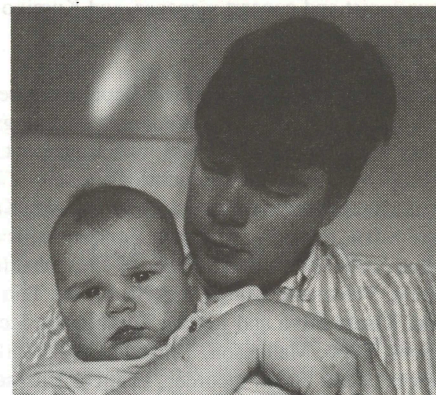
Professor of recorder **Peter Holtslag** recently recorded all the Telemann Fantasias for solo

recorder. The CD was released in February on the Globe label. Further recording projects (not released yet) include Vivaldi Concertos with Trevor Pinnock and The English Concert on Archiv; a third CD with his ensemble La Fontegara Amsterdam (also on Globe) and Purcell Symphony Songs (on Hyperion).



Michael Garrick

Director of commercial music **Nick Ingman's** activities during the early part of 1994 include writing and recording music for a new BBC TV production *In the Dark*; completion of arrangements for an album with Chris de Burgh; conducting the music for Granada TV's production of *Prime Suspect 3* for movie release; recording his arrangements for bands such as *Wonderstuff*, *Crowded House* and *The Velvet Jungle*; completing a jingle package for Network US TV for Interflora and attending the premiere of his arrangement of Dvorak's Octet/Serenade Opus 22 in New York in late February, organised by the American Heritage Association and featuring the Guarneri String Quartet.



Mats Lidström and baby Axel

Mats Lidstrom, who teaches cello at the RAM, has released a CD of three Swedish cello sonatas on the Swedish label Musica Sveciae. The pianist is Bengt Forsberg who, together with singer Anne Sofie von Otter, won Gramophone Award's *Record of the Year* last year. The sonatas are by Ludwig Norman and J A Hagg, written in 1867 and 1871, respectively, the Hagg being the most elabo-

rate cello part Mats has come across to date. He says it's like having extremely passionate work written by a 21-year-old, and the Norman is like the best Mendelssohn ever wrote, maybe even a bit better. The third sonata is by Edwin Kallstemius, born in 1881, which is an eccentric work, mysterious and pulling in all directions. Mats and Bengt performed them all in two Purcell Room recitals in September 1992 and November 1993.

Congratulations to Dean of Postgraduate Studies **Kimberly Marshall** and husband Adam Zweiback, whose baby son Jake, born in January, has stolen all the hearts in the building. Kimberly's recording of 15th-20th century organ music by female composers Andrée, Price, Smyth, Sandresky and Fanny Mendelssohn, recorded in Portland, Oregon, has been released in the UK on Gamut Classics (GAM CD 539). Kimberly will be performing four solo concerts in Dallas, Texas in July for the National Convention of the American Guild of Organists and making a recording of Bach's organ music on the Fisk organ at Stanford University.

Also on the 'baby-front', congratulations to **Dorothy De Val**, a member of the academic staff, who is now the mother of a baby son. **Judy Turner** left the general office staff in January to prepare for the birth of her baby.

Penelope MacKay is celebrating her 25th year in the music profession with a recital at the Essex Hall, Palace Gardens Terrace, Notting Hill Gate, on Friday 29th April at 7.30pm. She will be accompanied by Robin Bowman and her programme will combine orthodox recital material and music theatre including Mozart, Poulenc, David Charles Martin and Stephen Oliver. Tickets £10 (£5 for students and unwaged) and all profits to Action Aid. Tel 0728 603558. In August, Penny will be one of the tutors at the Summer Music Summer School at Wellington College, where among other things she will be responsible for classes on the Lighter Side.

Siegmund Nissel writes with news that from 5-11 April he will be a member of the Jury of the London International String Quartet Competition. He will be teaching on a chamber music course at the Musikhochschule in Hamburg from 4-8 May, and another in Klagenfurt, Austria from 10-18 May, whilst from June 23-30 he will be a member of the Jury of the Reggio Emilia String Quartet Competition. He would also like to announce that the **AMADEUS SUMMER COURSE** will be held at the RAM from 31 July to 13 August, so all quartets interesting in attending should contact Sigi c/o RAM. From 14-22 August he will teach on a chamber music course at the Perigord Noir Festival in France, and from 5-17th September a course at Musicadel Lyon.

György Pauk will undertake his fifth major tour of Japan in April/May 1994. He will be appearing with six different orchestras, in-

cluding the NHK Symphony, Japan's top orchestra, performing concertos by Bartók, Stravinsky, Brahms and Mozart. He will also perform at the Osaka International Festival, and will give Masterclasses at the Toho Gakuen School of Music and Tokyo National University of Fine Arts and Music. György Pauk's summer festival appearances will include the City of London, Cheltenham and Lichfield Festivals, as well as the Hollywood Bowl in the USA. In September he is representing Great Britain in the Jury of the International Violin Competition in Indianapolis, USA.

Accompanist **Antony Saunders** (1960) joined the RAM teaching staff in September as a coach to the Vocal Faculty. He has been a tutor at Hereford Summer School, along with **Mark Wildman** (1978), since 1991, and will again be director of the Art of Piano Accompaniment Course this year. Three Gershwin arrangements for SATB, already performed by Peter Broadbent and The Joyful Company of Singers on the South Bank, in Falaise and the Edinburgh Festival over the past year, are now being published by Camden Music and should be in shops soon.

Following an Associated Board examinations visit to the Reykjavik School of Singing last spring, **Clara Taylor** (1978) was invited to return to give a week of masterclasses for professional coaches and their student singers at this excellent school, well-known for its high standards. Nearly every minute of each day was used for public classes and private lessons - the former attended by a large audience and the press. One outstanding baritone was encouraged to audition for the RAM and has since been accepted. The Icelanders are well known for their all-night parties - sometimes held in hot tubs, naturally heated outside pools. Further links with the RAM are being forged for the future.

John White (1963) is Host Chairman for the XXII International Viola Congress to be held in conjunction with the Lionel Tertis International Viola Competition 26 August-3rd September 1994. He is also a member of the Jury of the Competition with Yuri Bashmet, Gerard Caussée, Paul Neubauer and Kazuki Isamura from the Tokyo String Quartet.

Director of the Junior Academy **Jonathan Willcocks** will conduct the USA premiere of his choral work *Images of Youth* at the Green Lake Festival, Wisconsin, in July 1994. The festival has also commissioned a work for soprano, flute, cello and harp, to be premiered then, too. In August he will undertake a short tour of the USA conducting choral workshops, including much of his own music which is published there by Lorenz.

A speedy get well to **Patrick Johnson**, head of security, who has been away for a few months - we are all missing your smile, kind words and sometimes terrible jokes!

Welcome to new financial director **Anne Thomson**, **Michael Anderson** (accounts), **Bridget Leverton** (Early Music Department and assistant to Laurence Dreyfus), **Rowen Armes** (library assistant) and **Lisa Smith** (assistant to the administrator of the Vocal Faculty).

Michael Lewin (1971) writes with news from the guitar department. **Fabio Zanon** (1993) has won Second Prize in the 1993 Vina del Mar Competition, **Antigoni Goni** (1991) made her successful debut at the Carnegie Hall as a winner of Artists International's Young Artists Award, and **Gary Ryan** (1991) gave an outstanding performance at the Purcell Room in the Park Lane Group series. Postgraduate students of Michael's gave a recital in February at the Yehudi Menuhin School - the first guitar concert to have been staged there. Follow-up events are being planned at the school to enable its students to explore the potential of the classical guitar.

Bob Hughes (1978) has left the Philharmonia to become bass trombonist with the London Symphony Orchestra.



Penny Mackay in *The Cunning Little Vixen* (Janacek)

John Streets writes: 'Living in the depths of rural France has its unexpected joys. As well as the relief from the endless noise of the Marylebone Road, there are visits from present and old students now 'neighbours', like **David Wilson-Johnson**, or invitations to be present on stage as the Minister of Arts 'knights' **Felicity Lott** with the award *Chevalier des Arts et Lettres* (see page 18) for her distinguished services to French music. She is at the moment the toast of Paris! A recent visit to Paris to see an extraordinary 'Japanese' *Die Zauberflöte*, at the Opera Bastille, conducted with great sympathy by **Jonathan Darlington** and coached by **Steven Naylor**, found **Simon Rattle** in charge of an orchestral concert the following evening. **Steuart Bedford** directing five performances of *A Midsummer Night's Dream*, **David Robertson** conducting the premiere of a new opera, *Cassandre*; **Hilary Summers** in Handel's *Orlando*. I felt proud of all my past 'babies', and it served as a reminder that the RAM did not just enter the international circuit a few years ago...'

FORMER STUDENT LISTING

A NEW PUBLICATION

As part of our continuing search for former students (yes, there are some of you we haven't contacted yet!), the Development Office is to produce a list of former students by year of leaving the Academy and by name on enrolment. If you would like to receive a copy, would you kindly let us know by filling in this form and returning it to us. The lists will be available from September 1994.

I WOULD LIKE TO RECEIVE A COPY OF THE FORMER STUDENT LISTING FOR MY YEAR OF LEAVING
(Please print clearly)

PLEASE SEND TO:

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Please return to Janet Snowman,
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FOR SALE

NEW! LOOKING FOR THE MAGIC, the Academy's new promotional video, directed by Donald Sturrock. Available for £10 from the Development Office. Please make cheques payable to **Royal Academy of Music**, postage £1 extra.

Masterpieces of Italian Violin Making 1620-1850, by David Rattray (a book on the Academy's fine string collection by the RAM instrument custodian) £35

Unfinished Sentences, compiled by Anton Weinberg - a book of musical thoughts £1.50

Sweatshirts - size XXL only in black or red £12.99

Tee-shirts - sizes L and XXL in red with large black RAM crest or black with white crest £5.99

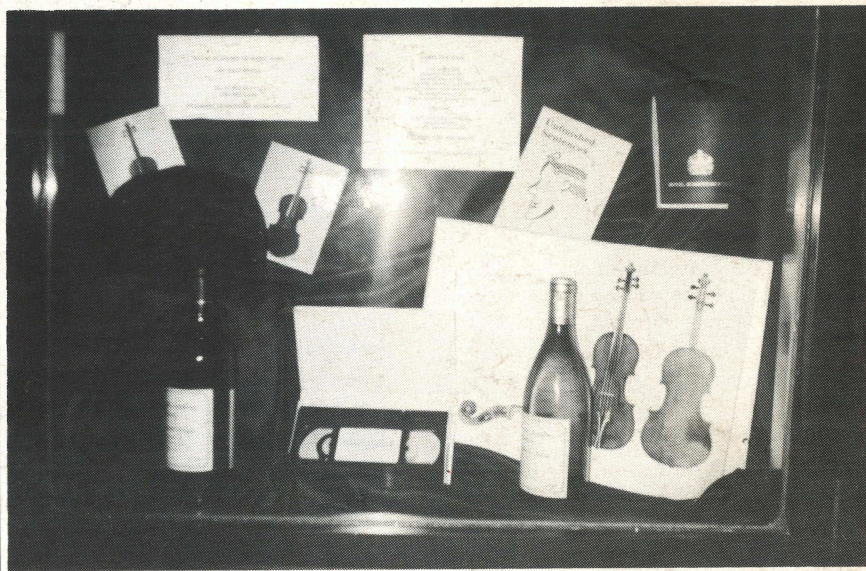
Black baseball caps, with *Royal Academy of Music* in red £3.50

Green leatherbound refillable notepads with gold embossed RAM crest £1.50

Delightful 'Mouse Academy' poster by former student Charlotte Page £2.95

Postcards £3.50 set of 13 or 30p each (Stradivarius violin 'Maurin', viola 'Archinto', Duke's Hall pictures, Academy building, Sing Unto God tapestry etc)

All the above available from the Development Office (071 873 7333). Please make all cheques payable to **RAM Development Co Ltd**, and include **50p** extra for postage.



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